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Saturday 30 May 2009

# Photographer

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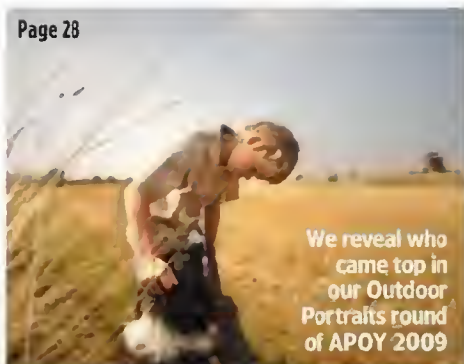
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## Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. See the features sidebar on the right-hand side of our homepage at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## Shooting from another angle



An easy way to make your pictures stand out from the crowd is to shoot them from a different angle.

We all know that

98.75% of pictures are taken by someone standing with a camera at eye-height, and although eye-height is different for all of us, there are still an awful lot of pictures that look the same. We may well be aware of this fact, and how, consequently, it is a relatively simple matter to make an image unique, but I'm not sure it is always at the forefront of our minds when we are out shooting.

My first experience of a medium-format camera with a waist-level finder was the moment I woke up to the benefits of shooting from a low angle – or at least from waist-level. From then on I tried to replicate the view by, initially, crouching low with an SLR, and then by using right-angle finders to adapt the viewfinder of my cameras. Angle finders are expensive, of course, but I reckoned the cost was worth it for the difference they make.

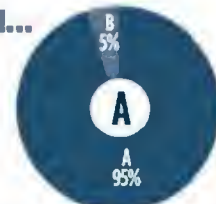
We don't need angle finders so much these days, as the flip-out LCD is becoming an expected feature of DSLRs. But when everybody has one, what will I do then for an original viewpoint?

## Our question of the week

In AP 16 May we asked...  
Is cropping OK?

You answered...

A Yes 95%  
B No 5%



This week we ask...

Do you like the idea of having a vari-angle LCD screen on your SLR?

A Yes  
B No  
C Don't know

**Vote online**  
[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



Image © Nicholas Goodden

# Tokina®

## 180° Fish-eye Zoom Lens. For outstanding creativity.

The Tokina f/3.5-4.5 AT-X DX 10-17mm lens is a full frame fish-eye lens designed for use exclusively on Canon or Nikon Digital SLR cameras featuring APS-C sized sensors. The front element of the lens has a newly formulated WR or "Water Repellent" optical coating on the glass, making marks such as spots left by water or fingerprints much easier to clean than standard multi-coating.

Photographer **Nicholas Goodden** says, "Photography is a way to see beauty in almost anything surrounding me.

You notice a lot more the world you live in when you can pause it. It also brings me total freedom and creativity.

With the amount of photographers out there, the unusual angle of my Tokina Fisheye lens helps me achieve a fresh look and make a better impact."

Nicholas Goodden's  
London Eye image was taken  
with Tokina f/3.5-4.5 AT-X DX  
10-17mm fish-eye zoom.

### British Journal of Photography

"Pin-point AF accuracy seems assured for the smallest of objects and I could see no way of improving upon such tiny details by focusing manually." *Jonathan Eastland*

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News | Analysis | Comment | PhotoDiary 30/5/09

# News

**Polaroid is serious about plans to launch a digital camera that delivers 3x4in prints**

News, page 8



New 14.6MP DSLR with Live View | Features include HDR and 'HD' video

## Pentax reveals 'mid-range' K-7 digital SLR

**P**ENTAX has unveiled a 14.6-million-pixel digital SLR – with Live View and 'HD' video options – which it hopes will take on industry big guns such as Canon and Nikon.

The Pentax K-7 is claimed to be smaller than the Pentax K10D and K20D, yet with the same dust-proof and weather-resistant qualities.

Its new 15.1MP APS-C-size CMOS imaging sensor (14.6MP effective resolution) is designed to produce less noise than existing Pentax cameras.

Due on sale in June or July, the K-7 is housed in a 'dust-proof and weather-resistant' magnesium-alloy body that includes '77 seals', and is claimed to work in temperatures as low as -10°C.

New features include a function that allows the user to make adjustments to picture composition without moving the camera, but by shifting the imaging sensor.

Improvements over the K20D – which will continue



in the range – include a five frames per second burst rate (3fps on the K20D).

A High Dynamic Range (HDR) mode aims to create one composite image, with 'extra-wide gradation', by combining three images with different exposures.

The newcomer also boasts a top shutter speed of 1/8000sec, which is twice that of the K20D, and a 3in LCD screen that carries

a resolution of 921,000 dots (the 2.7in screen on the 14.6MP K20D has a 230,000-dot resolution).

Pentax adds that the K-7's Live View function includes contrast AF and face-detection capabilities.

The K-7 incorporates a new optical viewfinder system enabling it to deliver a claimed viewing angle of '100%' (the field of view on the K20 is 95%).

A 'higher speed image-processing engine called Prime II has also been installed.

Pentax says it has 'dramatically improved' its dust-reduction unit – using a 'vibrating piezoelectric element' on the sensor's low-pass filter.

Meanwhile, the 11-point SAFOX VIII AF+ system – which includes nine cross-type sensors – is said to be faster than the AF on the K20D and K-m models.

We understand that the K-7's equivalent ISO sensitivity is ISO 6400 – one stop higher than the K20D.

Also on board is a 77-segment, multi-pattern metering and dynamic range expansion to compensate for under or overexposed areas on the image.

Pentax has also fitted a function allowing 'automatic horizon correction' – plus four image cropping modes.

The K-7 will cost £1,199.99 (body only).

● See page 6 for more details

**SNAP SHOT**

### Vietnam War photographer dies

Photographer Hugh Van Es, who will be remembered for one of the most famous images of the Vietnam War, has died aged 67. The picture shows a US helicopter evacuating US citizens from the roof of a building in Saigon in 1975 – an image forever linked with the fall of Saigon. At the time, the building was reported as being the 'US Embassy'. However, all was not as it seemed in the photograph, as the Dutch photographer explained in 2005. In an article for 'The New York Times', Van Es wrote: 'In fact, the photo is not of the embassy at all; the helicopter was actually on the roof of an apartment building in downtown Saigon where senior Central Intelligence Agency employees were housed.' The photographer died of a brain haemorrhage in Hong Kong where he had lived for the past 35 years. He worked as chief photographer for the 'South China Morning Post' before joining the news agencies Associated Press and United Press International.

## Nikon profits fall despite sales rise

NIKON'S global net profits fell 63% in the year to 31 March 2009 despite a 11% rise in demand for digital SLRs and a 21% surge in unit sales of compact cameras. Meanwhile, sales of Nikon lenses shot up by 9%.

Nikon recorded an overall net profit of 28.06 billion yen (£188.3m), down from 75.48 billion yen the year before.

Nikon said that its market has been affected by price competition driven

by the growing number of manufacturers entering the camera arena.

The Japanese firm said in a statement: 'Competition is intensifying with respect to digital cameras, with both Japanese and overseas electrical equipment manufacturers entering the market in addition to the traditional camera manufacturers.'

'As the product life cycle is short, particularly in the case

of compact digital cameras, all companies have the tendency to try to sell mass-produced products within a short period, further spurring price competition, in conjunction with slowing market growth and economic fluctuations.'

Nikon added that, in general terms, the digital camera market has continued to expand, despite 'stagnant personal consumption' during the second half of the year brought about



by the global financial crisis.

However, the firm said it expects to see a slight decline in unit sales of cameras and lenses over the coming year.

It forecasts a 0.6% fall in demand for DSLRs and a 3.1% drop in sales of compact cameras, while it predicts that its lens sales will fall by 1.4%.

### 'Slimmest' 8MP phone

LG has launched a new 8MP camera phone called the Viewty Smart LG-CC900, claimed to be the slimmest in its class. Features include a claimed equivalent ISO sensitivity of ISO 1600, a 3in screen and a flash. A UK price was not available at the time of writing. For details visit [www.lge.co.uk](http://www.lge.co.uk).



# PhotoDiary

A week of photographic opportunity

## WEDNESDAY

27 MAY

**EXHIBITION** Winning Images from Jessops' All-Party Parliamentary Photography competition, until 29 May at Jessops, New Oxford Street, London WC1A 1DG. Tel: 0845 458 7201. **EXHIBITION** Inside Outside by Victoria White, until 3 June at Trowbridge Gallery, London SW6 2EB. Tel: 0207 37 8733. Visit [www.trowbridgegallery.com](http://www.trowbridgegallery.com).



## THURSDAY

28 MAY

**DON'T MISS** Folio Forum Portfolio presentation and discussion, led by Gavin Jack (University of Westminster). Free event at The Photographers' Gallery, London W1F 7LW. To apply to show your work, email [talks@photonet.org.uk](mailto:talks@photonet.org.uk). **EXHIBITION** The Last Iceberg by Camille Seaman, until 3 July at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk).

## FRIDAY

29 MAY

**EXHIBITION** Diane Arbus, until 27 June at Timothy Taylor Gallery, London W1K 2EX. Tel: 0207 409 3344. Visit [www.timothytailorgallery.com](http://www.timothytailorgallery.com). **DON'T MISS** One-day course on use of the Nikon D300 digital SLR in Kingston, Surrey. For details of all Nikon UK's training courses visit [www.nikon.co.uk/training](http://www.nikon.co.uk/training).

## SATURDAY

30 MAY

**DON'T MISS** Rehearsal of Trooping the Colour. Starts 10-11am on The Mall, London. **EXHIBITION** Don McCullin: In England, until 27 September at the National Media Museum (Gallery Two), Bradford, West Yorkshire BD1 1NQ. Tel: 0870 7010 200. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk).

## SUNDAY

1 JUNE

**EXHIBITION** Music and Fashion photographed by Francesco Mellina, Liverpool, 1978-82, until 31 August at National Conservation Centre, Liverpool L1 6HZ. Tel: 0151 478 4999. Visit [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk). **EXHIBITION** Fame, Fashion and Fast Cars, includes eight 'unseen' photographs captured by Lord Lichfield, until 29 October at Shugborough, near Stafford ST17 0XB. Tel: 01889 881 388. Visit [www.shugborough.org.uk](http://www.shugborough.org.uk).

## MONDAY

2 JUNE



**EXHIBITION** Helmut Newton by Helmut Newton, until 19 June at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit [www.hamiltonsgallery.com](http://www.hamiltonsgallery.com). **EXHIBITION** My Ashmolean My Museum, portraits by Theo Chalmers, until 4 October, outside The Ashmolean Museum, Oxford OX1 2PH. Tel: 01865 278 000. Visit [www.ashmolean.org](http://www.ashmolean.org).

## TUESDAY

3 JUNE

**EXHIBITION** Flora, flower photos by Antonio Gesmundo, until 13 June at Rathbone Gallery, London W1T 2JZ. Tel: 0207 636 6699. Visit [www.rathbonegallery.com](http://www.rathbonegallery.com). **EXHIBITION** Bcrn in Bradford by Ian Beesley, until 2 August at Bradford 1 Gallery, West Yorkshire BD1 5D. Tel: 01274 437 800. Visit [www.bradfordmuseums.org](http://www.bradfordmuseums.org).

## News



## Pentax targets all comers with K-7

**P**ITCHED as a small 'mid-range model', Pentax hopes that its new K-7 will attract established enthusiasts as well as consumers new to an entry-level arena that it says occupies a '70%' slice of the market.

Pentax will be hoping to drive a surge in interest in its brand, just months after it was dropped by Britain's biggest high-street retailer, Jessops.

Among key selling points may be the camera's ability to allow photographers to make adjustments to image composition when the camera is mounted on a tripod.

'You can adjust the picture composition by moving the Shake Reduction unit

vertically, horizontally, and in a rotational direction, during Live View,' explained the firm.

This should mean that the photographer can alter composition without adjusting the camera's position and view the effect of this adjustment on the Live View screen.

Coinciding with the K-7 announcement, Pentax has unveiled a new battery grip, the D-BG4, featuring a separate AF button.

Pentax says that the grip is exclusively designed for the K-7, accepts six AA batteries and features a dust-proof and weather-resistant body.

● See next week for details of two new lenses: the Pentax-DA 18-55mm f/3.5-5.6AL WR and 50-200mm f/4-5.6ED WR

Angela Nicholson  
Technical Editor

**E**I am intrigued by the Pentax K-7. While its single-figure nomenclature would normally suggest a bulky top-end model, Pentax describes it as a mid-range camera, indicating there may be something more to come in the future. The new camera is also closer in size to the K200D than the K20D, but it has a more durable construction and 77 weatherproof seals.

The K-7's Live View system appears a more rounded implementation than that of the K20D, with a new high-resolution LCD screen, and face, contrast and phase-detection AF being possible. And, of course, there's the 1536x1024-pixel video mode with a frame rate of 30fps that should record movement fluidly.

Perhaps most interesting, though, is the HDR option that combines three images with different exposures in-camera, and the new Shake Reduction mechanism that also enables the sensor to be shifted to adjust the composition or to correct a sloping horizon.

It all adds up to make the K-7 a fascinating camera and I can't wait to get my hands on one. Look out for our First Look in AP 20 June.



## April forum winner named

AP has announced the April winner of AP's monthly website-based reader forum competition.

A photographer using the sign-on name Tomel won with an image entitled 'Mesmerized'.

AP Editor Damien Demolder, who judged the competition, said: 'Tomel

has made the best of a lucky moment to produce an image filled with colour, beautiful light and a perfect combination of stunning objects.'

Tomel wins a ten-million-pixel Nikon Coolpix S560 compact camera.

For full details visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).







**Manfrotto offers**  
Customers buying selected Manfrotto monopods can claim a Z34 head, worth £16.95, free of charge. In addition, those buying a Manfrotto 694CX or 695CX Photo monopod can claim a Z34RC head, worth £26.95. The offers run through May and June. For details visit [www.bogenimaging.co.uk](http://www.bogenimaging.co.uk).

**Correction**  
Keen-eyed readers may have spotted that in our test of the David Leung Canon-fit extension tube on page 39 of AP 23 May there was an image of a Canon 12mm extension tube II (EF12) instead of the correct model. Please accept our apologies for any confusion caused.

**Euro comp**  
Amateurs and professionals are invited to enter the European Wildlife Photographer of the Year competition, with €2,000 up for grabs for the overall winner. The closing date is 1 June 2009. The winning images will go on show in Lünen, Germany, in October. For full details and an entry form visit [www.gdtfoto.de](http://www.gdtfoto.de).

**Tributes**  
Tributes have been paid to Mike Hawley, a photographer who worked on the 'News & Mail' newspapers in Hampshire for more than 40 years. 'Mike was very much the friendly face of the newspaper, accompanying many a green reporter to various events across the area,' reports [www.gethampshire.co.uk](http://www.gethampshire.co.uk).

**'Limited' TZ7**  
Panasonic has released a limited-edition 'red' version of its DMC-TZ7 compact. Priced £342.99, the 10MP TZ7 is currently out in black, silver and brown versions only. It sports a 25-300mm (35mm equivalent) lens with Optical Image Stabilizer and can record images in 4:3, 3:2 and 16:9 formats. There is no word on how many of the red cameras will reach the UK. For details call 0844 844 3852.

# Sony to debut Alpha DSLR trio

**S**ONY has announced three new digital SLRs aimed at the consumer end of the market, including what it claims is the world's lightest camera in its class. Due in shops in July, the Alpha 380 is a 14.2-million-pixel camera, unveiled alongside the 10.2MP Alpha 330 and Alpha 230 models.

The Alpha 380 and Alpha 330 feature Quick AF Live View and all three sport a 2.7in LCD screen carrying a resolution of 230,400 dots. While the monitors on the Alpha 330 and Alpha 380 can be tilted up or down, the screen on the Alpha 230 is fixed in position.

The cameras are set to replace the current Alpha 300, Alpha 350 and Alpha 200 models.

Key to the new launches, according to Sony, is their ease of use, with the introduction of a new user interface.

This includes an on-screen 'Help Guide' to explain the effect of the camera setting selected, along with a sample image to show the results achieved by that setting.

Six scene selection modes aim to adjust camera settings according to the subject being photographed.

A graphic display is designed to help users 'understand the relationship between shutter speed and aperture' – and show how

the chosen exposure will affect the final picture.

'Control layout has been revised with fewer buttons, so even first-time DSLR users needn't feel intimidated by the creative options on offer,' said a Sony spokesman.

And for the first time Sony has equipped its Alpha models with SD card, as well as Memory Stick, compatibility.

Weighing 450g, the Alpha 230 is billed as the world's lightest model with an APS-C-type sensor and built-in image stabilisation.

'Its compact size (128x97x67.5mm) makes it great for trips away when you want to get superb pictures, without taking up extra space in your luggage,' says Sony.

'For even better looking pictures a newly-enhanced D-Range Optimiser intelligently adjusts exposure values in scenes containing very bright image areas and deep contrasting shadows,' claims the firm.

Photographers can shoot using a maximum ISO sensitivity of 3,200.

Other features include nine focusing points, 40-segment honeycomb-pattern metering, plus simultaneous raw and JPEG image recording.

On-board dust reduction uses an image-sensor shift system, plus the coating on the sensor's low-pass filter.

The cameras boast a top shutter speed of 1/4000sec, exposure bracketing in 0.3 or 0.7EV steps, plus continuous shooting up to a burst rate of '2.5' frames per second, according to Sony.

Using the Live View mode – on the Alpha 330 and Alpha 380 models – 2fps is possible.

HDMI output will allow images to be viewed on



compatible Sony Bravia TVs. Coinciding with the launch, Sony has announced a new 'slim and light' external flash unit called the HV-F20AM (pictured left), priced £150.

The Alpha 380 costs £720 (body only), while the Alpha 330 and Alpha 230 – both expected out in 'mid-June' – will cost £610 and £530 respectively.

We understand that the

Alpha 380 will also be out in a kit with an 18-55mm lens, though a UK price for this has yet to be announced.

The new cameras are compatible with Minolta and Konica AF-mount lenses.

Sony has also confirmed that its new 50mm f/1.8 lens will cost £160.

● For more details of Sony's new lenses see next week's *News*



**The Alpha 230, 330 and 380 are the first DSLR cameras to be launched this year by Sony**





# Polaroid cameras hit by delays

**P**OLAROID hopes to launch a digital camera that delivers instant prints in the popular 6x4in format, but admits that future launches have been delayed by recent changes in the business.

The news follows the UK debut of Polaroid's first digital camera with a built-in printer. The Polaroid Two uses 'inkless' Zerc Ink (Zink) technology to produce 2x3in prints (see *News* AP 23 May).

A senior source at the US company said it is highly likely that the firm will launch a 6x4in version as part of its upcoming range of cameras that use existing Zink printing technology.

Polaroid is also still planning to launch a camera delivering a 3x4in print size – the same dimension as images produced by the firm's famous consumer instant film camera (see *News* AP 16 August 2008).



**Polaroid confirmed it is 'serious' about plans to bring out a version that delivers 3x4in prints – reminiscent of images produced by its famous consumer instant film camera**

Philippe Kalmbach, executive vice-president and general manager of Polaroid Europe, said: 'As we have been going through a shareholder change and a fairly long process to get there in the last six months, it has delayed the programme a bit without changing our interest and plans to bring it to market in the nearest future.'

Last month it emerged that Polaroid assets, brand,

intellectual property and inventory would be sold to a joint venture led by US firms Gordon Brothers Brand and LLC (GBB), and Canada-based company Hilco Consumer Capital.

The move came after Polaroid filed for Chapter 11 bankruptcy protection following investigations into alleged fraud at Petters Group Worldwide, the company that owned Polaroid.

# ClubNews

AP's weekly round-up of club news from all over Britain

## Royal Photographic Society (RPS)

The RPS's Colour Group will stage an exhibition in Croydon from 2-26 June. RPS president Dr Barry Senior will open the exhibition and present awards at noon on Saturday 6 June. The show takes place at Fairfield Halls, Park Lane, Croydon, Surrey. Tel: 020 8681 9821.

## 1066 Mono Photographic

The traditional black & white club, made up of 30 'dedicated darkroom workers', will hold two exhibitions in Hastings, East Sussex, from 27 June-1 September. One takes place at Eat@Ours Restaurant & Art Gallery, 12 Claremont, Hastings, while the other is at the Eat@Park Café, Alexandra Park, Hastings. For details call 01424 715 788.

## Lytham St Annes Photographic Society

Last chance to see the society's exhibition of 33 photographs inside Booths supermarket. It runs until 30 May at Haven Road, Lytham St Annes, Lancs FY8 5EG. Tel: 01253 795 561.

## Calling all camera clubs

If your camera club is planning to hold any special events over the summer break, why not publicise the details through AP. Email full details to [apevents@ipcmmedia.com](mailto:apevents@ipcmmedia.com).

Send club news to: [apevents@ipcmmedia.com](mailto:apevents@ipcmmedia.com)



## 'Largest' photo project

Photographers are urged to take part in what is billed as the world's largest photographic project. Organisers say they want people from all over the world to take a photo on 24 October 2009, 63 years to the day since scientists first captured a photo of earth from space. For more details about the project, which is called 'One Click One Pic', visit [www.heapfo.com/onedickonepic.htm](http://www.heapfo.com/onedickonepic.htm).

## Off yer bike

A policeman refused to pose for photographers in a charity shoot because he had not passed his cycling proficiency test. A police spokesman told the BBC that PC Tony Cobban was following police guidelines when he stated he was not allowed to mount the bike.

# New photo courses planned

COURSES in landscape, wedding and portrait photography are planned by a new company based in Nottingham.

Red Cloud Photography Days Ltd says it also plans to offer photographers studio rental and run 'photographic experiences', including a residential course in surf photography in Newquay, Cornwall.

A spokesman said: 'Red

Cloud will also offer short courses in digital SLR photography and will help others beat the credit crunch by teaching anyone with a camera how to shoot professional portraits.

The firm is taking bookings for two-day DSLR courses, which cost £180 each. One-day courses will cost £115.

For full details visit [www.redclouddays.co.uk](http://www.redclouddays.co.uk) or call 01159 078634.

# Obama in abuse photos 'U-turn'

RELEASING photos showing alleged abuse of detainees in Afghanistan and Iraq would endanger the lives of serving US troops, said US president Barack Obama.

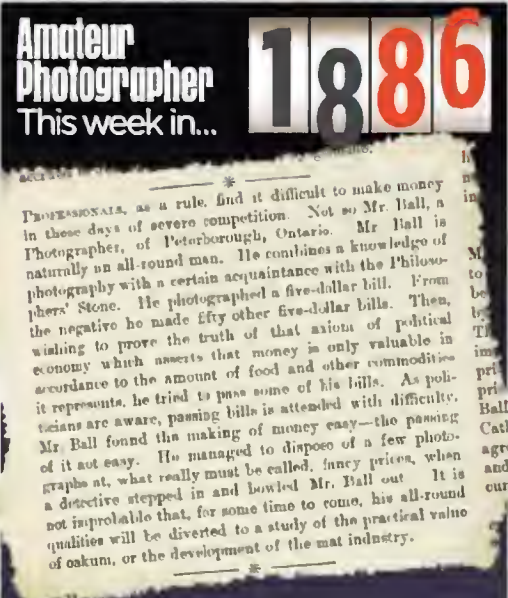
Obama accepted that abuse of detainees was 'unacceptable', but said that releasing the images would 'further inflame anti-American opinion and put our troops in greater danger'.

He added: 'Moreover, I fear

the publication of these photos may only have a chilling effect on future investigations of detainee abuse.'

Obama continued: 'Understand, these photos are associated with closed investigations of the alleged abuse of detainees in our ongoing war effort.'

To read the statement in full visit the White House website at [www.whitehouse.gov](http://www.whitehouse.gov).



As competition to make money from photography intensified, one Canadian was apparently having no such difficulty. But it wasn't exactly above board, according to AP's issue dated 4 June 1886. Elaborating on the behaviour of a 'Mr Ball', AP revealed: 'He combines a knowledge of photography with a certain acquaintance for the Philosophers' Stone. He photographed a five dollar bill. From the negative he made 50 other five dollar bills. Then... he tried to pass [off] some of his bills. As politicians are aware, passing bills is attended with difficulty. Mr Ball found the making of money easy – the passing of it not so easy. He managed to dispose of a few photographs, at what really must be called, fancy prices, when a detective stepped in and bowled Mr Ball out.'



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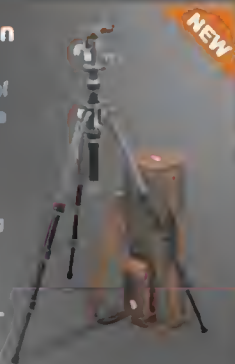
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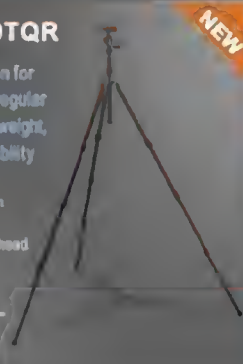
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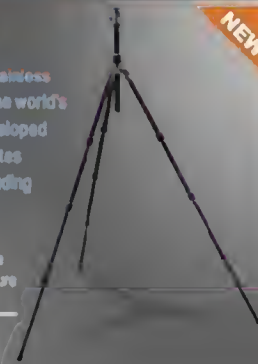
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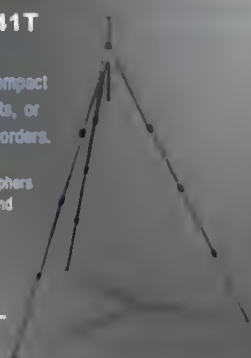
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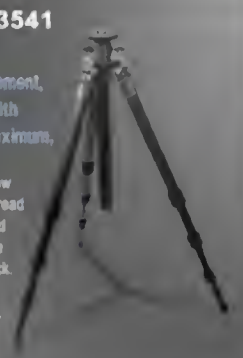


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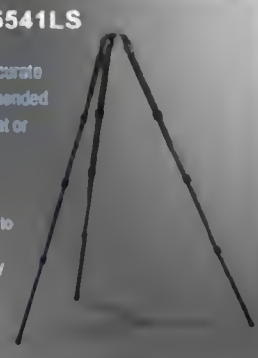


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# Review

Your guide to the latest photography books, exhibitions and websites

## Book review



© 6118 GRAPHIC/REUTERS

## Our World Now 2

By Reuters. Thames & Hudson, paperback, 352 pages, £10, ISBN 978-0-500-28794-1

If you are considering picking up this photo book with the intention of flicking through, think again. You will be engrossed for hours. The second volume in the *Our World Now* series is a selection of more than 350 of the most powerful images from the Reuters' 2008 archives. What is impressive about this latest collection from the news agency is that it is consistently startling. The book is divided into four sections making it easy to navigate, and regular thumbnails and captions make referring back to previous images easy. The photographs included aren't all doom and gloom, however. The collection carefully balances the shocking and light-hearted, preserving the integrity of the images and managing the intensity of what is shown. Disgraced bankers, beaming celebrities and quirkily captured candids of world leaders feature alongside hard-hitting images of war and famine. There are also illuminating photo essays providing glimpses of life as a photojournalist. This brilliantly compiled collection is a reminder of the enduring power of the still image. Powerful, engrossing and utterly compelling, this is a photo book you will return to again and again. **Gemma Padley**



© JESSICA/REUTERS



© ARAN TOWNSHIP/REUTERS



## Exhibition

### Flora

By Antonio Gesmundo

Until 13 June. Rathbone Gallery, 42 Windmill Street, London W1T 2JZ. Open Tues-Fri 11am-6.30pm, Sat 11am-5.30pm. Tel: 020 7636 6699. Website: [www.rathbonegallery.com](http://www.rathbonegallery.com). Admission free

London's Rathbone Gallery is keeping up its steady pace of intriguing exhibitions with its latest offering, *Flora*, by Italian photographer Antonio Gesmundo. The Turin-based engineer-cum-photographer is presenting a series of stunning black & white floral portraits that in many ways recall the master of this form, the late Robert Mapplethorpe. Gesmundo, however, uses solarised images to emphasise the shape and form of his subjects, turning them into portraits. Gesmundo's work will also be the subject of Rathbone's next show, *Fauna*, which will feature images from his book *Inside Africa*. This is the first time his award-winning work has been exhibited outside Italy, so catch this exhibition while you can. **Jeff Meyer**



© ANTONIO GESMUNDO



© KIRK TUCK

## Book review

### Minimalist Lighting: Professional Techniques for Studio Photography

By Kirk Tuck. Amherst Media, paperback, 128 pages, £23.99, ISBN 978-1-58428-250-1

The thought of working in a studio scares many photographers. If the complicated nature of light isn't frightening enough, then the cost of all those lights and stands is daunting. Kirk Tuck, however, has written a nice little guide to getting the most out of less. Thanks to developments in camera and lighting technologies, Tuck argues that it's not only possible, but preferable, to take a smaller budget and a more minimalist

approach to your home photo studio. Easy to read and well illustrated, Tuck's book offers advice on how to make the most of limited space, background selection, using light sources, as well as tips for avoiding some of the common obstacles. If you've ever fancied setting up a small studio, I can't think of a better guide to have on your shelf. **Jeff Meyer**

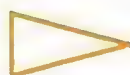


## Website

[www.photovoice.org](http://www.photovoice.org)

PhotoVoice encourages refugees and those subjected to atrocities to pick up a camera and express their experiences through photography. The charity was founded ten years ago and runs documentary photography workshops throughout the world. On the site there are portfolios by young Palestinians and Israelis capturing the conflict in the Middle East, and images by tsunami survivors in Sri Lanka. Also included is a series recording the lives of orphans who have lost their parents to AIDS in South Africa, and a short film showing Philip Jones Griffiths speaking about the charity's work. Projects also run in the UK and include workshops with refugees in London. The organisation publishes photo books and holds exhibitions and talks. Photojournalist Simon Norfolk shares his experiences on 11 June. Call 0207 033 3878 for more information. **Gemma Padley**

**PhotoVoice**  
[www.photovoice.org](http://www.photovoice.org)



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Share your views and opinions with fellow AP readers every week

# Letters

## Gun nuts

I am an avid AP reader living in the USA. When I read about the travelling camera fairs in AP 9 May, I thought how great it would be if we could enjoy the same setup here in the United States. Unfortunately, though, the only travelling fairs of that type we now experience are called gun shows, where any mentally impaired person with the cash can arm himself or herself with AK-47s and .45 calibre handguns. Go figure?

**George Webster, Wisconsin, United States**

## Diminishing returns

In his letter in AP 9 May, Roger Marlowe remarked on the lack of a supplied instruction book when he bought his Canon PowerShot G10. This seems to be part of an ongoing law of diminishing returns that is gathering pace. My PowerShot G5 had two instruction books: one for hardware and one for software. It had a neckstrap, a Lithium-Ion battery and a charger built in. There was even a remote control.

Although ISO speeds keep rising to stratospheric heights (3200 and 6400), what has happened to the low speeds like ISO 25 and 50 that I find so useful? The minimum is now ISO 100 or 200. Why is this?

While shutter speeds are comprehensive, with 30secs–1/4000sec seeming to be the norm, what has happened to apertures? My PowerShot G5 had f/2–f/8, so f/11, f/16 and f/22 had already disappeared even then. On my current Canon PowerShot A650 IS, even f/2 has gone. Now I only have a four-stop range of f/2.8–f/8. I think the range of stops should be stated in the tests, as well as minimum focusing distances. On a zoom lens I want macro at the long end, not at the wide. And what has happened to the hotshoe and other flash sockets that used to be found on even the

## Letter of the Week

### A camera by any other name

Richard Sibley's use of a Zenit TTL in the £50 challenge (AP 9 May) reminded me of my first experience using one of those tank-like but capable instruments. In the early 1970s, Dixons was selling the Prinzflex 500E, which one of the salesmen told me was a Dixons 'copy' of the Zenit B. I was slightly put off by the word 'copy', but was assured it was such a good one that the two models were almost identical – a fact I couldn't argue with. As the Prinzflex was also a couple of pounds cheaper (almost a week's wages to me then) I bought one. I also bought a Prinzflex light meter as the 500E lacked any metering, and with this combination I took many excellent shots over the following two years, after which I sold the camera through a private ad.

When the buyer came to check it out, he handed over the cash before tearing off the Prinzflex 500E badge on the camera pentaprism to reveal the words 'Zenit B'! I was stunned. It wasn't a copy after all, but a real Zenit albeit marred by that hideous and tacky Prinzflex badge. I did feel a bit daft as prior

I'd dithered over whether to save up a few more quid and go for a 'real' Zenit B instead. To think I'd actually been using one for two years without knowing still makes me feel a right idiot.

**Steve Warwick, Tyne and Wear**



cheapest of cameras? It seems that with software being so cheap, we are given all the useless stuff, the digital clutter. But anything real and physical, like sockets, hotshoes, instruction books, decent batteries, chargers and neckstraps are missing. It is clear to me that we are being cheated by manufacturers' sharp practices. Never has 'buyer beware' been more necessary. These aspects should be noted in the AP tests, under the title, 'What comes in the box'.

**Jon Gibbs, Lincolnshire**

**It is all about price competition, Jon. Physical things cost money and push up the price of the box – which then makes a camera**

**seem relatively expensive. We live in an incredibly price-driven society, ghastly though it is, and manufacturers have to survive in it – Damien Demolder, Editor**

### When money is tight...

After spending a recent Sunday slaving over a car-boot sale in a bid to raise funds for my first DSLR (which is going to have to be second-hand), imagine my delight at finding, the next day on the shelves of my local supermarket, the issue of *Amateur Photographer* dedicated to buying second-hand gear (AP 9 May). I had previously set my mind on a Canon EOS 300D because my dad had one he bought off eBay and I enjoyed



## Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 print film or a Fujifilm 2GB media card (in a choice of CompactFlash, SD, xD or Memory Stick)\*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99

## What The Duck



Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU  
fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

\* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address



having a play with it. However, after reading your comprehensive and informative articles I have changed my mind and am now opting for the Sony Alpha 100. It was the part about using Konica Minolta lenses (post-1985) that did it for me. We are a young family and money is tight (too much to justify hundreds of pounds on a camera and lenses), and suddenly here I am looking at an affordable, decent DSLR and, even better, I can now afford to get some lenses as well.

I joined my local camera club this year and managed to win some trophies with pictures taken using my bricge camera (a Fujifilm FinePix S9600). I can't wait to see what I can manage with my first DSLR. So thank you, AP, from me and my husband, whose pockets will not have to be as deep as he first thought!

**Liz Fraser, Gloucestershire**

**Going second-hand is such a brilliant way to get started. You get so much more kit for your money – Damien Demolder, Editor**

## From the forum

Following on from the really informative coverage on buying and using second-hand equipment (AP 9 May), may I make a couple of suggestions?

Buying second-hand equipment can be a bit of a minefield. One good source, though, can be the message boards and forums run by enthusiasts of a particular marque. I declare an interest as one of the moderators of [www.dyxum.com](http://www.dyxum.com), which is a forum for users of Minolta and Sony A-mount cameras, though there are boards for all the major and many specialist marques. It is always worth looking at these boards, not only for a bargain but also for reviews from members of the equipment you are contemplating buying and for the prices that others have paid for similar equipment.

We have, as do some forums for other marques, a vibrant buy/sell area where members buy, sell and trade their unwanted equipment. Many boards, including our own, run a feedback service where details of the 'deals struck' are posted, which helps everyone deal with confidence.

On an associated topic, one of the cameras reviewed in the article was the superb Minolta Dynax 9. It may be of interest to those who are having problems in sourcing an 'SSM upgrade' to enable use with later lenses that a very limited number of these upgrades are available from a

long-established and well-regarded company in Germany (Runtime). There are details from a link on the Dyxum home page.

**Nigel Brooks, London W7**

**You could, of course, go to [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) and visit the forum for an unrivalled source of excellent information. We don't have a buy/sell area, though – Damien Demolder, Editor**

## No fun at the fair

I have just been to my first (and probably my last) local camera fair and was amazed at the heaps of unkempt examples of the bygone camera makers' products. I didn't really know what to expect before I went, but I was not prepared for the very low-key atmosphere and over-inflated prices of some of the junk on display. It was hard in itself gaining access to some of the stalls due to old men enthusing about their Leicas and so on, and blocking the access to the displays. One or two dealers were most helpful and their displays were as I would have expected. Is it me, or am I alone in wanting to keep my collection clean and presentable?

I can't help thinking that if the displays were cleaned up and realistically priced it would help the sales and general appearance, but if this present culture is acceptable then it is a shame.

**W Brown, Yorkshire**

## Buyer beware

I would like to inform your readers of the perils of casually surfing the internet and how it can cause serious damage to your pocket. Recently I have been considering having some of my photos put into a 'photo book' and was checking out the various sites that offer this service on the net, before I remembered a small advertisement in AP relating to this subject, and local to my home. After searching the magazine and finding their web address, I looked them up. Though they didn't have what I wanted, I continued to look at their website. Big mistake! I clicked on a small 'Links' icon and was taken to a page advertising a photography shop in Wales. As I'd never heard of it I decided to check it out. My thought process went something like this: *Very nice site... well set out... ooh, second-hand gear... oooh, Nikon 80-200mm f2.8... cooooooh, good price – where's my credit card?* Several clicks later I was £400 down!

**Karl Stevens, Birmingham**

**I** WAS watching a rerun of 'The Genius of Photography' recently with my teenage daughters when the question of what is a good photograph was raised – not on the TV programme, where the assumption seemed to be that all the images they were showing were exceptional (after all, it is called 'The Genius of Photography'), but by my daughters.

So what does make a good photographic image? Is it the composition, the exposure, the colour or monochrome shades, the story or social comment, the photographer's intention, or something else? I'd say the answer is yes to all these. I'd also say the answer is no. I've seen technically perfect images following the rules of composition, or iconoclastically breaking them, and my response has been, 'So what?' I used to subscribe to another magazine in which every month there was advice on taking – or 'making' – the 'perfect' shot, be it landscape, portrait, abstract or whatever. Elsewhere in the issue, there was another batch of readers' perfectly composed landscapes or seascapes with misty water. Frankly, I got bored with it. There was a section where readers' images were critically judged and found lacking

**I've seen technically perfect images dutifully following the rules, or breaking them, and my response has been, 'So what?'**

in some way – wrong angle, wrong crop, wrong focus – and the experts would show us how to do it right. Ironically, from time to time the magazine would include the work of an acknowledged master that featured precisely these same 'errors'.

In AP 14 March, Damien Demolder said about Paul

Hobart's photograph 'Arrest': 'For me, the only thing wrong with it is that the people are a bit too close to the edge of the frame.' He doesn't know if this was intentional, but would that have affected his view of it? He also describes it as an architectural shot, which means there should be no converging verticals, but I didn't see an architectural shot, just a frozen moment walking up steps.

Back to the TV programme, where some of the photographs being shown looked like snapshots to me, with no particular technical or compositional merit, but they happened to be of naked or semi-naked people injecting heroin, so they were making social comment and therefore, apparently, works of genius. Of the comments my daughters made, one stood out for me: 'Isn't it a bit like the Emperor's New Clothes?'

I have intentionally taken an out-of-focus or blurred image.

I have also done it accidentally many times. Is one art and the other an unfortunate accident?

So what makes a good photograph? I really don't know, but I know one when I see it. The trouble is, someone else who sees the same image might think it is mediocre.



Amateur  
Photographer  
Technique

# Photo Insight

**CLIVE NICHOLS** EXPLAINS HOW A HIGH-CONTRAST, DETAIL-FREE IMAGE CAN PRODUCE DRAMATIC EFFECTS

**A**LTHOUGH I am a photographer, I am often inspired by paintings and the way an artist can evoke a mood with certain patterns or colours. Some of my favourite paintings therefore become muses, as I seek to achieve a particular look with my camera that someone else captured with paint.

Georgia O'Keeffe is at the top of my list of inspirations, and when I spotted this *Camellia japonica* 'Compacta Alba' one spring in a woodland garden, the late, great floral painter from the American south-west immediately came to mind.

The beautiful camellia is an ever-green shrub that produces clean white blooms, and when I spotted this one that's all I saw. The stark white was captivating and drew me right in. Immediately I saw the potential for creating a high-contrast, almost posterised image reminiscent of one of Georgia O'Keeffe's paintings.

Luckily, this flower on the tree

was quite close to the ground, so I was able to get an overhead view. Getting in close, I set up my tripod and angled it overhead so it was tilting down. I mounted my 180mm macro lens on my Canon EOS-1D Mark II and set an aperture of f/22. I then fired off a shot at 1/250sec.

Initially, I saw the picture as an upright and shot it as one, but as I looked at it in the studio I thought it needed a crop if it were to capture that feeling of being a painting. So I cropped into it, but only slightly.

When I took the picture I was drawn to the clean white and the amazing patterns in the unfolding petals, and I wanted to emphasise this more. In Adobe Camera Raw 4.6 software, I first desaturated the colour to make the white even whiter. I then increased the contrast until it posterised and I literally wiped out the detail. Removing detail sounds like a cardinal sin of photography, and often it is. What I've done here is quite bold and will not

## The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

**CLIVE NICHOLS** Gardens  
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



work in most images, but I really liked the effect with the camellia.

This posterised effect works best when you are shooting close in on something and are dealing with stark colours, shapes or patterns, but even then it's not guaranteed. It's something you just need to try out and see if you like it. Just remember to keep all original and different versions of your work saved so you can go back and forth as you wish. **AP**

AP readers can get a discount of £2 off entry to the third International Garden Photographer of the Year competition by visiting [www.igpoty.com](http://www.igpoty.com) and following the details under 'Competition'. When you pay for your competition entries, type in the code APO509 in the space marked 'apply voucher' on the IGPOTY checkout page. The closing date for this offer is 30 June 2009

## Talking technique

Clive used the contrast slider in Adobe Camera Raw software to posterise his image of the camellia flower, but there are many other ways in which you can increase the difference between tones and give your images extra shape.

Curves, masks, and dodging and burning are all popular methods for lifting your images, but there are other techniques that aren't as well known.

One approach is to use the Unsharp Mask filter, which is quite simple to do and produces great results. First, merge all your visible layers into a new layer in the Layers palette (Mac: Shift, Alt, Apple

+ E; PC: Ctrl, Shift, Alt + E). Select this new layer and open your Unsharp Mask filter. In the dialogue box, set the Amount to about 20 and the Radius to around 50. Then set the Threshold to a modest 1-3 to maintain subtlety and click OK.

Back in your Layers palette, change the style to Luminosity to preserve your colour, and lastly, drag the Opacity slider to suit your taste. This is a simple method of edging your dark and light-grey pixels towards their black and white extremes, and can add extra drama to your pictures.







# SIGMA



## OUR WORLD

**In the Niger Delta, even routine cooking looks extraordinary.**

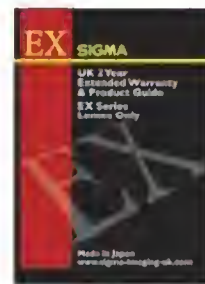
ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University.

Photographed in more than 60 countries. Received numerous awards for a wide range of work.

Photographs appeared in National Geographic magazine, among many other publications.

Photo data: SIGMA 10-20mm F4-5.6 EX DC HSM, 1/250 second exposure at f13.

### ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS



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Swift, swooping and unpredictable, ospreys can be a challenge to photograph. **Paul Hobson** advises how to capture these majestic birds

# Capturing... Ospreys in flight





It is impossible to know exactly where the osprey will dive, but if you track the bird with your camera you will become better at predicting its course

**A**S a wildlife photographer there are some shots you just have to capture. For me, the dramatic dive of an osprey for a fish is one of them. I remember visiting the RSPB site at Loch Garten in Scotland a few years ago. The first time I saw an osprey erupting from the water with a fish in its talons, I knew I wouldn't rest until I had captured a similar shot.

There is a place called Kangasala near Tampere in Finland where a large number of ospreys congregate during migration. The Pohjolaampi Osprey Centre is situated in Huutijärvi about 3km from Kangasala. It is a working fish farm with purpose-built hides.

During late August and early



The hide Paul used was close to the water's edge and he was able to sleep inside it during his stay

September, the ospreys fish regularly at a number of ponds on the site. I spent five days in September last year living in one of the hides, photographing from dawn to dusk. There are beanbags in the hides, which are more convenient to use than a

tripod because they can be quickly repositioned. The hide was almost at the water's edge, and most ospreys dived into the middle of the pond, about 10–15 metres away. There is only one set of windows, and they look directly out on to the pond.

Most osprey activity tended to be in the early morning, between 6am and 10am, and mid to late afternoon, from 4pm–7pm, but the birds could appear at any time. I took with me my Canon EOS-1D Mark III, 300mm, 28–135mm and 70–200 mm lenses, 1.4x and 2x converters, an Epson P4000, battery chargers and CF cards.

The main shot I wanted to capture was of an osprey diving into the pool. Before my trip I asked other

photographers what it was like to photograph ospreys, but no one told me how fast the birds are when they dive. The challenge was to get the camera's focus to lock onto the bird as quickly as possible. This can be tricky because of the speed at which they fly.

It is not possible to know exactly where the bird will dive, but you develop a sixth sense by watching them approach the pool. The wind needs to be in your favour, however. Ospreys face into the wind when they fly, and if the wind blows towards the hide the birds face away from you. I like to blur the background to separate the bird from any distracting elements, so I use an aperture of f/5.6 or f/8. High shutter speeds of at least





Ospreys fly into the wind, so make sure you adjust your vantage point

There was a dead pine to the side of the main pond where an osprey would sit before diving into the pool. One day a pair of magpies decided to fly over to wind him up. I knew this would make an interesting image, so every time they flew over I focused on the osprey and took a few exposures. With my camera, 300mm lens and 1.4x converter positioned on a tripod, I set an aperture of f/8 and an ISO of 400, and took a range of exposures from 1/2500-1/1600sec to freeze the wings of the magpies. I didn't use AF as the osprey was quite still. Luckily, the magpies were in the same plane of focus.



1/1000sec are needed to freeze the birds in flight. A low ISO setting such as ISO 400 minimises the amount of noise in the image.

Blue skies are best for backgrounds as they are more dramatic and contrast with the brown and white feathers of the bird. When metering I used a neutral grey rock or middle-tone green grass as my guide.

The worst light is bright sunlight because the white areas tend to burn out. A bright overcast day is ideal because the light on the bird is more even. There are fewer shadows and it is easier to retain detail in the highlights. I checked the histogram on the camera's LCD screen to make sure I had the exposure correct. When

I was photographing the birds as they flew away from the water, I found a  $+\frac{1}{3}$ EV compensation was ideal.

It took a couple of attempts before I knew what I was doing, but gradually I learnt to predict where the bird would hit the water. With my camera set to predictive autofocus and its highest motor speed of 10fps, I aimed where I thought the osprey would land and quickly focused on the bird when it did so. The more I practised, the more efficient I became at doing this.

I tried to get the exposure right in-camera, but I did make some adjustments afterwards. A slight tweak to exposure, a boost to contrast and, for some of the images, the saturation, were the main things I did. I applied

an Unsharp Mask at level 100 and for some shots softened the dark shadows. Occasionally, I used the Levels tool to make small adjustments.

My experiences in Kangasala were some of my most memorable as a wildlife photographer. I have also had a degree of success with the images I took during that trip. The image on page 18 (top of page) was Specially Commended in last year's Wildlife Photographer of the Year competition and the image above was commended in another international competition. Ryanair flies daily to Tampere, and if planned in advance the trip doesn't have to cost the earth. It is also possible to photograph ospreys in this country. **AP**

## Ospreys in the UK

One of the best places for osprey sightings in the UK is Rutland Water in Warwickshire. Ospreys were relocated here from Scotland between 1996 and 2001 as part of a major breeding programme. Birds pass through the area from April to August en route to Scotland. A good time to visit the site is from late May to early June. This is when the chicks hatch and the parent birds fish more frequently for food. There are specialist osprey boat trips at the site throughout the year. Visit [www.ospreys.org.uk/VisitingEvents.html](http://www.ospreys.org.uk/VisitingEvents.html) for more information or call 01572 770 651.

The RSPB Reserve at Loch Garten in Scotland ([www.rspb.org.uk/reserves/guide/lochgarten/index.asp](http://www.rspb.org.uk/reserves/guide/lochgarten/index.asp)) is a great place to see ospreys, but Rothiemurchus Fish Farm at Aviemore in Cairngorms National Park in the Scottish Highlands is the best place to photograph them. A special osprey loch was built earlier this year and there are hides on site. From June to the end of August the site is open until 9pm. There is a £10 entry fee. The farm also runs specialist photography workshops with tuition from an expert wildlife photographer. These run from 9am-5pm and must be booked in advance. For more information go to [www.rothiemurchus.net/Pages/Activities/Wildlife-Photography%20-%20Osprey.html](http://www.rothiemurchus.net/Pages/Activities/Wildlife-Photography%20-%20Osprey.html) or call 01479 810 703.



## Top tips

**1 Pre prepared**  
Set your ISO, aperture and shutter speed before the osprey starts to dive. You don't want to be fiddling with your camera settings during the action

**2 Use aperture priority**  
Use aperture priority with predictive autofocus

**3 Predict**  
Try to predict where the osprey will hit the water. You'll find that with practice you are able to lock the camera's focus more quickly

**4 Move**  
Move the camera smoothly when tracking the osprey and try to keep the bird in the middle of the frame

**5 Experiment**  
Experiment with using centre-spot focus. Centre spot is harder to use than if you activate all the sensors, but if you can keep it trained on the bird's head you stand a good chance of getting the subject in focus



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# Flickr of love

**A**BOUT a year ago, Aaron Nace was at home in North Carolina, scouring the pool of images from Flickr's 365 Days project in which he was participating, and spotted an image that looked remarkably like his own style of photography. Impressed, he sent the photographer a message suggesting they must have the same brain.

That same day, Rosie Hardy, a student, was at home in Buxton, Derbyshire, and surfing through the same pool of images, when she spotted one she really liked, taken by Aaron. When she logged into her Flickr mail to send him a message, Rosie found she already had a message from him waiting in her inbox.

Over the course of a month they got to know each other, and soon a relationship blossomed. Yet divided by the Atlantic Ocean there was little they could do to be together. Through their photography, however, they came up with a plan.

'About a month in, before we ever met in person, we decided to do some photo collaborations as a way to express our love and do something together as a couple,' Rosie explains. 'Flickr was how we met, so

**Aaron Nace** lives in the United States, while **Rosie Hardy** lives in England. Through the photo-sharing website Flickr, and several Photoshop adjustment layers, they are able to be together. **Jeff Meyer** finds out how they make their elaborate portraits

putting the photos on the site was partly a way of saying thank you to Flickr for bringing us together. However, it was also a way of experimenting to see if we work well as a couple. We quickly found that creating something like this made the distance easier and helped us bond.'

Their collaborative effort began on a Sunday (as it has ever since), talking through their Skype internet connection. Rosie and Aaron throw out ideas for poses, wardrobes and the general appearance of an image. Then, with a rough idea in mind, such as sitting on opposite sides of a wall, Rosie starts the process.

With her tripod and a Canon EOS 400D, Rosie heads outside to take a

self-portrait. 'I prefer outdoor portraits,' she says. 'I like to include the natural elements in my pictures, and the lighting is always nice. The tricky part is knowing how to pose. It's mostly trial and error. I take a series of shots and try to change my face in every possible way to give us options. The types of poses depend on the mood we're striving for. If we're going for a happier picture, for instance, I'll try to be more open with my body language and smile. But I look like a chipmunk when I smile, so I tend to go for darker poses – and the outdoor setting goes really well with that.'

At home in North Carolina, where he runs an image-retouching business, Aaron then checks his email and opens up an attached self-portrait that Rosie has sent. The first thing he looks at is the light. 'Rosie uses all natural light, but I use flash,' he says. 'Even if I wanted to use natural light, her light in





“More often than not all I need is a big light source, off to the left or right, which I aim into an umbrella. It’s pretty cheap, but very effective”



ALL PICTURES © AARON MACE/ROSIE MACE

Englanc is different from mine in North Carolina. So what I’m looking at first is the colour of the light in her picture. Daylight is very different from flash, so in my studio here at home I try to match the light by putting coloured filters on the lights.

‘Next I look at Rosie’s camera angles and the direction of the light. Light and shadows are the key to making a picture believable, so at this stage I’m thinking about how I can duplicate her natural light with artificial light. More often than not all I need is a big light source off to the right or left, which I aim into an umbrella. It’s pretty cheap, but very effective. I also use another flash for a fill light, which I aim at a wall near the subject or onto the ceiling. This imitates the fact that when sunlight enters a room it’s going to bounce everywhere. You don’t get pure black shadows with sunlight, so this fills in shadows and keeps them from going black.’

At this point, Aaron chooses his wardrobe. Usually they try to coordinate and wear all white or another muted colour because they don’t want to draw attention to their clothes. Finally, it’s time to set up the picture.

Key for Aaron is to get his camera angle as similar to Rosie’s so that the body proportions match up correctly when the two images are combined. ‘Rosie will tell me how far the camera was from her and what focal length she used,’ Aaron says, ‘and I can get my camera angle pretty close just from that information. Still, there’s a bit of trial and error involved.’

Mounting his Canon EOS 5D Mark II on a tripod, Aaron takes his position – extending an arm if he is meant to be holding her in the final image, for example. Using a remote sensor, he takes the picture.

Finally, when he’s satisfied with the result, Aaron takes his and Rosie’s self-portraits into Photoshop. For an explanation of Aaron’s Photoshop techniques, see the box-out on page 26. ‘If I’ve done a good job with the camera angles, they blend together pretty seamlessly,’ he says. ‘Sometimes the biggest obstacle with combining them is the quality difference between our two cameras. To get around this, I occasionally have







“Without seeing each other’s work previously, both Aaron and Rosie were surprised to find they had three self-portraits that are almost exactly the same”

to scale down my picture to match her quality.’ Without seeing each other’s work previously, both Aaron and Rosie were surprised to find they had three self-portraits that are almost exactly the same. However, as their collaborations have progressed, they have found that their styles are changing. When Aaron has finished the compositing, he sends the saved image to Rosie and they both put their own personal touch to the image in post-processing.

‘It feels at times like we are the same person living thousands of miles apart,’ he explains. ‘From the beginning we have been completing each other’s thoughts. We yell “same brain” to each other on the phone so often I am starting to believe I can’t make a coherent thought without her. That’s why it’s interesting to see how our photographic tastes are diverging. When I send her the plain composite, free of artistic interpretation, we’re starting out with the same image. In the end, we get almost completely different pictures.’

This has been their process for a year now – their very own 365 Days project. Their creativity, technical prowess and the fairytale story behind it has won them legions of fans and media attention from all over the world. And like all fairytales, this story has a happy ending. In July, Rosie will be moving to North Carolina. She and Aaron will get an apartment together and expand their photographic endeavours into more commercial ventures, continuing Aaron’s retouching business and expanding into weddings and portraiture. Slowly their future is coming into focus. **AP**



## How two portraits become one

**I**N Photoshop, Aaron loads the two images as Layers and blends them together by dropping his on top of Rosie’s portrait. Using the Eraser tool, he removes all the non-essential parts of his image until Rosie’s portrait emerges and it appears as though he is within her scene. Often at this point the hue and saturation will be different between the two, and he needs to match them up.

‘It’s pretty easy to take two pictures of people in the same studio and match their hue and saturation, but doing it with one person in England using natural light and a different camera is quite tricky,’ he says. ‘Despite doing my best to match the colour and intensity of light in the studio, the colour temperature is different if, for instance, light bounces off the blue walls in her room. If she’s wearing a white dress, that dress will have a slight blue tint to it. I have white walls in my studio and if I’m also wearing

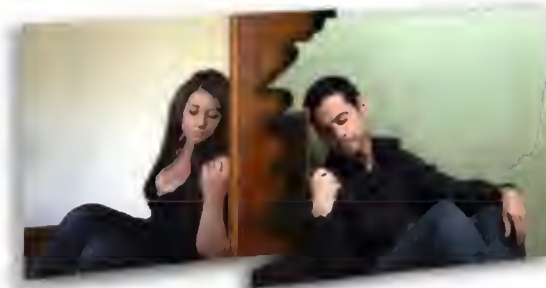
white, my white will be a little yellow because it’s the colour of my white balance setting.’

To remedy this difference, Aaron has several options. The easiest way to do it is to use the Curves tool, he says. In the Curves menu, when prompted with the histogram, Aaron selects the Blue channel from the drop-down box. He clicks and drags the middle of the histogram up and to the left. This brings the blue values out more prominently. The opposite of blue is yellow, so to match the yellow tint to Aaron’s images, for instance, he will bring the histogram down and to the right.

Another way Aaron syncs the hue and saturation is to choose a bluish colour similar to the tint on Rosie’s dress, select the Brush tool and change its blending mode so it only affects the colour. Aaron then paints the brush over his white clothes in the image to give them the same hue as her dress.

The same applies for skin colour, he says. Using the Dropper tool he will select some of the colour from Rosie’s face and use the Brush tool to paint it over his face. Aaron then lowers the Opacity to make a more subtle match.

‘It can be intimidating, but there are so many ways to do something in Photoshop,’ he says. ‘If you find another quirky, cool way to do something, there’s no wrong way to do it.’







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**2 Kathy Wright**  
Norfolk **42pts**  
Canon EOS 40D, 17-40mm, 1/200sec at f/8, ISO 100

◆ Kathy, whose main occupation is farming and contracting, took her young friend to see a combine harvester in action and was captivated by the sunlight filtering through the dust storm following the combine. 'Shooting in raw, I added a slight blur during processing to add a dreamy, nostalgic feeling to the hot, dusty harvest-time atmosphere I was trying to convey,' she says. **Judges say** The light is stunning, and the composition impeccable. Rarely do images have so much atmosphere and transport you to a different time and place





# 1 Mani Puthuran

North Humberside **44pts**  
Canon EOS 20D, 17-40mm

◆ Mani, who finished third in the last round, took this shot in Kerala, India. 'It was a setup,' says Mani. 'I first tried taking the picture with a fully loaded cart, but unfortunately because of the weight of the cart my subject could not pull it fast enough. So I hired a cart and lots of sacks, and filled them up with balloons, which made the cart easier for the subject to pull. I then sat in the boot of a car with the door open and instructed the driver to drive at the same speed of the cart. Finally, after several attempts, I got the shot. Later, Mani converted the image to a 6x7cm slide. **Judges say** Mani has put a tremendous amount of effort into making this image, and every bit of it shows. The viewer can feel the rush of the moment, while the lighting is tremendous and reveals the intensity of the subject's face as he races with the cart. This is a superb image.



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for amateur photographers

# APOY 09

## AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Children, performers, strangers and loved ones were just some of the faces we saw in our **Outdoor Portrait** round

**Mani Puthuran**, of North Humberside, has won first prize in our **Outdoor Portrait** round of APOY, winning a Canon EOS 1000D and Canon's EF-S 17-85mm IS USM lens, as well as a Canon Speedlite 430EX II flash. The Canon EOS 1000D features 10.1MP with 3fps capture capability and Live View, while the EF-S 17-85mm IS USM has image stabilisation and up to three stops compensation. The Speedlite 430EX II features fast, silent recycling and full control via the menu system of compatible EOS cameras. In total, Mani has won £1,359.97 worth of Canon kit.

Second prize of a Canon PowerShot SX200 IS, worth £359, goes to **Kathy Wright**, of Norfolk. With a wideangle 28mm lens and 12x zoom, the SX200 IS lets you capture any subject big or small. It offers both face and motion-detection technology, as well as the ability to record HD movies.

In third place, **Patrick Dodds**, of London, will receive a Canon PowerShot A2100 IS, worth £259. The 12.1MP camera features a 6x optical zoom and optical IS. A great all-rounder, this camera offers users face detection, face select and track, face self-time, motion detection, smart auto and easy modes, and scene-detection technology.

### The leader board

After three rounds, the leader board is starting to take shape. Some of you are digging your heels in, while we continue to see a steady stream of new entrants each round. Like the first two rounds, the volume and quality of images remain staggering. This is one of the best years of APOY on record. As always, judging proved difficult, but we're confident we picked the right images.

Though he just missed out on this month's top 30 shortlist, **Barry Harrington** maintains his hold on the top spot by cracking the top 50. **Pengfei Tian** holds at number two, and this round's winner, **Mani Puthuran**, climbs to third, while **Kathy Wright** jumps to fourth. We still have many months left of the competition, so don't worry – you still have time to catch up.

Be sure to catch the results of Round 4, **Plant Life**, in AP 27 June, and our announcement of Round 5 in AP 6 June.



# 3 Patrick Dodds

Surrey **39pts**  
Nikon D50, 55-200mm, 1/400 sec at f/7.1, ISO 200

◆ Patrick, a social worker at London's Great Ormond Street Hospital, has been using a DSLR for three years now after a 15-year break from photography. He says, 'This accordionist at Kew had perfect skin tones and a striking face. I loved the way he looked straight down the camera lens.' Because the marquee behind him was quite bright, Patrick had to underexpose and brighten the raw file in Paint Shop Pro. **Judges say** This is a timeless image that is both artful and iconic at the same time.



1 Barry Harrington	99pts	7 Gary Telford	68pts
2 Pengfei Tian	91pts	8 Peter Stickler	67pts
3 Mani Puthuran	82pts	9 Russell Phillips	59pts
4 Kathy Wright	79pts	10 Paul Heskes	41pts
5 Lee Jeffries	75pts	10 Mark Scholey	41pts
6 Chris Nagle	69pts		



## Round 3 Results Outdoor Portraits

### 4 Sue Eley Monmouthshire 37pts

Nikon D300, 24-120mm, 1/200sec at f/11

Philip Bevan, of Ty Mawr Organics Judges say Great light and colour, and excellent depth of field. Very well done

### 5 Phil Hargreaves Lancashire 35pts

Canon EOS 20D, 70-300mm, 1/600sec at f/8, ISO 200

Participant in a 1940s weekend in Rawtenstall, Lancashire Judges We love the dark tones and the limited splashes of light across the man's face

### 6 Paul David Greater London 35pts

Canon EOS 40D, 20mm, 1/60sec at f/11, monobloc, softbox

Paul's friend Vincent on a council estate in Hammersmith, London Judges say Wonderfully lit and well framed. Paul's use of a wideangle lens has added context to his image

### 7 Peter Holloway Merseyside 35pts

Olympus E-400, 40-150mm, 1/125sec at f/8

Davey, at New Brighton overlooking the Mersey Estuary Judges say We like the profile and how Peter has framed the image to draw attention to the subject's expression

### 8 Neal Reed Oxfordshire 35pts

Canon EOS 40D, 30mm, 1/500sec at f/2.8, ISO 200

1950s-style models, Chloe and Shelly Judges say Excellent perspective and depth of field. A great wideangle portrait

### 9 Dennis Low Hull 34pts

Olympus E-400, 50-200mm, 1/400sec at f/3.5, ISO 100

Woman and dog Judges say Great use of black & white to emphasise texture in the dog's fur and woman's face

### 10 Gary McGhee Merseyside 34pts

Nikon D50, 18-70mm, 1/1000sec at f/5.6

Gary's son Connor on the beach in Anglesey Judges say We love the range of tones from the bright spot of the sky to the boy's dark jacket in the foreground. Nice perspective

### 11 Sebastian Lytka Dorset 34pts

Pentacore Six TL, 80mm, Fujifilm Velvia 100

Woman in landscape Judges say The softness of this image works so well and is complemented by the cool colour temperatures in the skin tones and background. Very nice

### 12 Lawrence Chadwick-Smith Denbigh 34pts

Nikon D50, 85mm, 1/200 sec at f/4, ISO 800

Lawrence's brother, Felix Judges say Lawrence's clever positioning of his subject used available light to create this nice backlit effect

### 13 Alan Campbell Dundee 34pts

Canon EOS 400D, 24-70mm, 1/200sec at f/4

'Catriona posing in the Scottish April showers' Judges say Excellent light, framing and positioning of the subject. This is professional-quality portraiture

### 14 Carl Dumbrell London 33pts

Nikon D300, 50mm, 1/100sec at f/5

Children in ivy Judges say Carl has chosen a wonderful background for his subjects, and their lively expressions make the shot even stronger

### 15 Gina Marshall Staffordshire 33pts

Olympus E-510, 14-42mm, 1/800sec at f/3.5, ISO 100

'In the mood' Judges say Gina has captured stunning depth of field in this well-conceived composition

### 16 Lee Jeffries Gtr Manchester 33pts

Nikon D3, 300mm, 1/800sec at f/5

'Le Matin', taken in the Villa Borghese park, Rome Judges say There's only one word to describe Lee's image: beautiful

5



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8











**17 Paul McKie** Warwickshire **33pts**  
Nikon D300, 24-70mm, 1/500sec at f/5, ISO 200  
Paul's daughters Harriet (left) and Maddie Judges say  
Great positioning of subjects; their expressions are priceless

**18 Chris Nagle** Greater Manchester **33pts**  
Olympus OM2n, 50mm, ISO 200, Minolta DiMAGE Scan Dual II  
'Sarah on the sand' Judges say Chris's soft and grainy  
image captures the warmth of a day at the beach in its  
equally soft, desaturated tones

**19 Anthony Irtelli** East Sussex **31pts**  
Fujifilm FinePix S5 Pro, 20mm, 1/140sec at f/4, ISO 100  
Street drinkers in Brighton Judges say Anthony has framed  
this well to show us both subjects with great depth of field

**20 David Meredith** Warwickshire **31pts**  
Sony Alpha 700, 70-210mm, 1/160sec at f/4, ISO 200  
Isabella at Hakone Gardens, Saratoga, California, USA  
Judges say We love the side lighting and soft tones

**21 David Baker** Essex **31pts**  
Canon EOS 5D, 70-200mm, 1/160sec at f/5.6, ISO 800  
Man on the street Judges say This exposure is perfect, and  
the tight frame reveals a nice range of texture and tones

**22 Michael Vaughan Owen** Cardiff **31pts**  
Nikon D200, 18-200mm, 1/400sec at f/8, ISO 200  
Portrait of his son Luke at a stainless-steel installation in  
Cardiff Bay Judges say Very creative and well executed

**23 Richard Embeary** Glos **31pts**  
Nikon D40, 18-55mm, f/5.6, ISO 200  
'After a friend's wedding in Calpe, Spain' Judges say  
Stunning light and colour. We love the effect with the veil



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**24 Richard Whittle** Gtr Manchester **31pts**

Canon EOS 5D Mark II, 17-40mm, 1/200sec at f/11, ISO 100, 2 wireless flashguns, large white reflector.

'A friend outside an abandoned children's nursery' Judges say Richard has done well in lighting his subject

**25 Craig Turner** Greater London **30pts**

Canon EOS 20D, 17-40mm, 1/50sec at f/8

'A grim day at Seatown beach, Dorset' Judges say Nice use of black & white. We like the isolated focus on his face

**26 Jordan Sim** Staffordshire **30pts**

Canon EOS 1000D, 18-55mm, 1/50sec at f/4.5

'Model, smoking' Judges say Jordan did well with available light and used the foliage to create a nice background

**27 David Enyori** West Yorkshire **30pts**

Nikon EM, 50mm, 1/60sec at f/5.6

'Woman looking reflective in a crowd of people' Judges say Very keenly observed and well-timed capture

**28 Thomas Barnes** Staffordshire **29pts**

Canon EOS 400D, 18-55mm, 1/125sec at f/6.3, ISO 400

Thomas's brother Oliver at Bristol Zoo Judges say This is a straightforward shot that works very well. Love the depth

**29 Eric Hands** Surrey **28pts**

Samsung GX-10, 50-200mm, 1/180sec at f/6.7, ISO 200

'Medway girl' Judges say Eric has chosen a simple background and a simple pose that work well

**30 Steve Angelkov** Bedfordshire **28pts**

Canon EOS 400D, 24-105mm, 1/400sec at f/4, ISO 100

Steve's daughter at play Judges say Great light and depth

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27



28

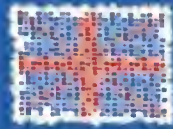


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## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Expert advice, help and tips from AP Editor Damien Demolder

Original



### Marmalade fly Paul Lacey

Canon EOS 10D, 50mm,  
1/80sec, ISO 200

Paul is demonstrating how to take a macro photograph. He's sent in a picture of a marmalade fly, which he's shot using his Canon EOS 10D and Takuma 50mm f/4 lens with an adapter. This isn't really a macro lens, but Paul has managed to get pretty close. Crucially, though, he's got the fly in focus – it's absolutely crisp, and you can even count all its hairs. He still has a pretty restricted depth of field,

but by using a shorter focal length like 50mm (which gives the view of a 75mm lens on the EOS 10D) Paul has helped keep a more extensive depth of field.

Also, he hasn't actually got that close to his subject, as the fly is still quite small in the frame. This is a good trick for macro photography, so long as you've got enough resolution in your camera to be able to crop without making the picture too small. If you do, then stay back a little when taking the photograph, avoiding the urge to get as close as you can to fill the frame. It will help you achieve the correct depth of field and help get the

subject – and whatever's on either side of it – in focus. In this case, Paul has got the fly's body and eye sharp, as well as some of the flower stamens, which is enough. It's a really good shot and Paul should be pleased with it.

I would suggest that he crop afterwards to get the macro effect (there's no harm in cropping – it's not a sin). The picture is also a little flat, so I've added some contrast to bring out what's good about the picture. Even so, all I've done is add the finishing touches. Paul put in all the effort and got it sharp in the first place, so I'm going to make it my picture of the week. It's a great effort.

Edited





## See your pictures in print

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### Butterfly Paul McCarthy

Canon EOS 40D, 105mm macro, 1/60sec at f/2.8, ISO 200

Macro photography is not difficult, but it is complicated. The thing you must do is follow the rules, because all the problems affecting normal photography are magnified in macro work.

Paul McCarthy has sent in a beautiful picture of a butterfly that he took in Longleat Safari Park, Wiltshire. When I first looked at it as a thumbnail on a contact sheet, I thought it would be picture



of the week – it's absolutely beautiful. However, when you put it on screen, even at a small size, you immediately see that it's just not sharp. Paul's problem here is twofold. First, he's using a 105mm lens or an EOS 40D which is like a 150mm lens on a 35mm camera. According to the camera-shake rule, Paul needed a shutter speed of at least 1/150sec, but he's used 1/60sec. Unfortunately, it's a shutter speed that's too long for the focal length.

Second, he's used the lens wide open at f/2.8, which means that he's got a tiny depth of field. Even at a normal portrait distance, f/2.8 would produce a very small depth of field that would make it difficult to control the focus. In macro work, that difficulty is magnified as the depth of field is tiny. There is a part of the insect's antenna that is almost in focus, but the rest of the image is soft from a combination of a very wide aperture and too long a shutter speed.

When taking macro pictures with a lens like this you've got to use at least f/8, if not f/11, and even f/16 is going to give you a very shallow depth of field. This means you're either going to have to turn the ISO up, which is undesirable, or use a tripod. This can make taking pictures awkward, but unfortunately it's what you have to do. The only other alternative is to use flash, but in this case the flash would have lit the subject but left the background too dark, losing all the nice soft contrast that makes Paul's image so attractive in the first place. The only answer is to use a tripod and shoot at around ISO 400 in order to keep the shutter speed short enough to avoid subject blur.

It's a beautiful picture, though, and Paul should pursue this macro line because he's got a great eye for it. He just has to learn the rules and stick to them.

### Mirror image Peter Fenech

Kodak EasyShare Z710, 1/125sec at f/3.2, ISO 80



Peter's image is suffering from a similar issue to Paul's. Again, this is a picture with a very shallow depth of field, and when you're working with such a depth of field you have to be careful about where you put the focus. Peter has used a Kodak EasyShare Z710, which is a compact camera, and the camera has selected the widest aperture, which is f/3.2. This has given Peter a shallow depth of field, even though his camera has a small sensor. He might have got away with it, but the camera has focused on the butterfly furthest away and facing in the other direction. It would have been more logical to focus on the closest butterfly, but ideally Peter would have moved slightly to his right so he could have faced both butterflies absolutely square on. He could then have got them both in focus.

It's difficult when you're using a compact camera like this because you don't have much control over your apertures. Generally, though, there is a manual mode where you can select the smallest aperture, which is usually f/8. It's not especially useful, but it would have been better than using f/3.2. However, it's a nice composition with a background that does explain where the shot was taken. It's just a shame the stem they're clinging to is broken, but that's just one of those things. The most interesting thing is seeing the two butterflies next to each other. It's a good attempt from Peter, but again it's a picture that illustrates the need for small apertures and extensive depth of field in macro work.





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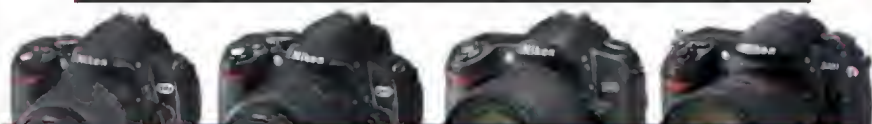
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Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

## Hi-Den Vision HDMI 1080p digital photo viewer \$59.99 plus p&p (around £40)

**Micro verdict**  
A small discreet device that provides a great way to show off your images



● For more information visit [www.hi-denvision.com](http://www.hi-denvision.com)

**V**IEWING photographic images on a television screen is nothing new, but Hi-Den Vision is about to make the process easier. The 1080p digital photo viewer box plugs in to a television set via either an HDMI connector or phono leads. Setting your TV to one of its AV input channels and inserting a Memory Stick, SD, SDHC, xD or CompactFlash card allows you to view the image files on your TV screen. There is also a USB socket allowing you to display images that are saved to USB flash drives and hard disks. Only JPEG files are supported, but there is the option of setting up a slideshow of all the images.

Images are not the only thing the 1080p is capable of displaying – MPEG, DivX and AVI video files can also be played, as well as MP3 audio files. Being able to play audio files allows music to be added to slideshow presentations.

I found that the player was easy to use and the on-screen display was straightforward, if a little basic in terms of style. The included remote control – plus the fact that the 1080p is compatible with hi-definition televisions – should make showing off your holiday snaps a little easier this summer. **Richard Sibley**

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The software itself is very capable and compatible with Apple Mac as well as PC computers. However, while slim and extremely portable, it does seem somewhat expensive when compared to a humble USB stick. That said, a USB stick doesn't include the excellent software.

**Richard Sibley**

● For more information visit [www.clickfree.com](http://www.clickfree.com)



**Micro verdict**  
An extremely small back-up solution, though expensive for its storage capacity



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## ICONIC CAMERAS

Continuing his series, **Ivor Matanle** traces the history of what is perhaps the greatest ever rangefinder camera

# Nikon SP

**P**RINCE among classic Japanese rangefinder cameras is the Nikon SP of 1957, the fifth in Nikon's rangefinder series. It was the culmination of constant development through ten troubled years via the Nikons I, M, S and S2. As Nikon's answer to the Leica M3, the Nikon SP was (like the M3) a superb ground-up redesign that shared almost no components with its predecessors. It was the only Nikon with parallax-corrected viewfinder frames for 5cm, 8.5cm, 10.5cm and 13.5cm lenses, and it had a second eyepiece providing parallax-corrected frames for the 3.5cm and 2.8cm lenses, making it the only camera available in the 1950s with built-in viewfinders for six focal lengths. The SP was the first Nikon to have all the shutter speeds, from 1sec to 1/1000sec, on a single dial that did not rotate during the exposure. It was the first with delay action, the first with a motor-drive lug and the first with an automatically resetting frame counter. Mechanically, the Nikon SP rangefinder and Nikon F SLR are essentially the same camera.

### The best of the best

At the end of the Second World War, the screw Leica and the Contax

(the original Zeiss Ikon rangefinder camera of that name) were the finest 35mm cameras in the world. Enthusiasts for each were partisan and confident of the superiority of the camera they favoured. Because the designs of Leica and Contax were so dramatically different, and because each had characteristics better than the other, it was easy to make a compelling case for either. The long-base Contax rangefinder was more accurate than the shorter Leica rangefinder, but the mechanism of the Leica rangefinder was simpler and more reliable. The rubberised cloth focal-plane shutter of the Leica needed less servicing than the metal focal-plane shutter of the Contax, and was much quieter, but the Contax shutter provided 1/1250sec as the fastest speed. The Carl Zeiss lenses for the Contax were, at most focal lengths, superior to the Leitz lenses for the Leica. The Contax bayonet lens mount was faster to use than the Leica screw mount, but helped make the Contax more expensive. The Leica was smaller, lighter and more pocketable – and so on.

The designers of the Nikon rangefinder camera set out to create a camera that combined the best of both. From the start, the Nikon had



A classic Nikon SP with black 5cm f/1.4 Nikkor

the appearance and the long-base rangefinder of the Contax – but with a rangefinder mechanism similar to that of the Leica. It had the bayonet lens mount and body-integral focusing mount of the Contax, but a quiet cloth focal-plane shutter akin to that of the Leica. The lens designs borrowed much from, and improved upon, those of Carl Zeiss, for it should be remembered that Nippon Kogaku was a manufacturer of fine optics, not a camera manufacturer, until the Nikon appeared. During the early

1950s, Nikon lenses were available in Leica screw mount as well as Nikon bayonet, and the rivalry between Nikon and Canon was intense, as it remains today.

### Little brother

During the first year of Nikon SP production, the Nikon S2, introduced in 1955, was kept in production as a lower-priced alternative. However, because the SP and the S2 had virtually no common components, making the S2 was uneconomic, so Nippon Kogaku announced in March 1958 the Nikon S3, mechanically identical to the SP but with a simpler viewfinder with etched frames for the 3.5cm, 5cm and 10.5cm lenses. Without the large viewfinder window of the SP, the S3 looked much more like the earlier cameras. Early Nikon S3 bodies were equipped with the cloth shutter blinds of the early SP bodies; later ones had titanium blinds. The model went out of production in March 1961. There was an S4, but it never gripped the imagination of the US market and, to this day, among lovers of Nikon rangefinder cameras, the Nikon SP reigns supreme. It is not the rarest – that would be either the Nikon I or



The Nikon S2 of 1955 with 5cm f/1.4 Nikkor lens and, beside it, the 3.5cm f/1.8 Nikkor optic and its black keeper





the Nikon M, or possibly the half-frame Nikon S3M of 1960 – but simply the best.

## Rebirth

As the 21st century approached, Nikon celebrated its place in history by manufacturing a limited-edition revival of the Nikon S3. Hugely expensive to manufacture, the S3 commemorative's retail price – £3,325 in Britain – barely covered manufacturing costs. The 5cm f/1.4 Nikkor with which they were sold shows the benefits of advances in lens design and glass technology since 1960, and the mechanical quality and finish are superb. As I write, *Grays of Westminster* is, in *Amateur Photographer*, advertising a limited number of the Millennium Nikon S3 at a very good price. If you can afford it, and if there are any left when you read this, give it some thought.

Nikon followed its revival of the Nikon S3 with the *coup de grâce* – a reborn Nikon SP. Like the Millennium S3, it was supplied with one of the great lenses from the original Nikon

rangefinder line-up, a 3.5cm f/1.8, which appears to have been given a computer makeover for this most recent incarnation.

## The Nikkor lenses

The formidable range of lenses made for the Nikon rangefinder series grew throughout the period when the cameras were manufactured. All pre-1956 lenses were made with brass barrels and in chrome finish. After 1956, the lens range weighed less because the barrels were black painted aluminium, with the exceptions of the 35mm Stereo-Nikkor and the 50mm Micro-Nikkor, both very scarce lenses.

Lenses that were made in chrome finish before 1956 and then in black finish after 1956 were the 2.5cm f/4, 2.8cm f/3.5, 3.5cm f/3.5, 3.5cm f/2.5, 5cm f/2, 5cm f/1.4, 8.5cm f/2 and 13.5cm f/3.5. Those that were black from their inception were the 2.1cm f/4, 3.5cm f/1.8, 5cm f/1.1, 5cm f/1.4 Olympic, 8.5cm f/1.5, 10.5cm f/2.5, 10.5cm f/4 and 13.5cm f/4 short mount for the reflex housing.



The Nikon S3 of 1958 with black 50mm f/1.4 Nikkor lens

Other lenses made only to fit the reflex housing were also black. These included the 18cm, 25cm, 35cm, 50cm and 100cm optics.

## Viewfinders

As the SP and S3 were announced, their built-in viewfinder systems made accessory viewfinders less necessary, but a wide range of optical and brightline shoe-mounting viewfinders was available. These included several successive versions of a universal viewfinder for 3.5cm, 5cm, 8.5cm and 13.5cm lenses that looked very like a Leitz VIDOM universal finder (in which the image was reversed left to right), but which provided a laterally correct image. I have seen this described as a Nikon zoom Variframe finder. Most of the early single-focal-length accessory viewfinders were of direct optical design and finished



A Nikon S of the early 1950s, fitted with an 8.5cm f/2 Nikkor lens and 8.5cm viewfinder. Beside it (l-r) are the Nikon viewfinder case, a 3.5cm f/3.5 Nikkor lens and a black 13.5cm f/3.5 Nikkor optic with its lens hood

**1948**  
**Nikon I**  
(24x32mm format)  
appears on Japanese home market

Columbia introduces the 33 $\frac{1}{3}$ rpm long-playing record. George Orwell writes *1984*. Israeli independence leads to first Arab-Israeli war. Berlin Airlift relieves Soviet-besieged city.

**1949**  
**Nikon M with 24x34mm format appears**

President Harry S. Truman begins his first full elected term. Communist Party of China takes Beijing. Clothes rationing ends. HMS Amethyst breaks out of the Yangtze river.

**1950**  
**Nikon S appears with flash sync**

Korean War begins. Submarine HMS Truculent sinks in Thames estuary with 64 deaths. First FIA Formula One World Championship Grand Prix at Silverstone.

**1955**  
**Nikon S2 announced**

Winston Churchill resigns as Prime Minister, succeeded by Anthony Eden. West Germany becomes sovereign state and joins NATO. Ruth Ellis becomes last woman to be executed in UK.



# Amateur Photographer ICONS OF PHOTOGRAPHY

in satin chrome, although there was a black 2.5cm viewfinder available in 1953. After 1956, black-finished brightline finders were made for 3.5cm, 8.5cm, 10.5cm and 13.5cm lenses. There was also a Nikon sports-frame viewfinder that looked much like the Leitz equivalent.

There were also two successive, and quite different, Nikon varifocal, or zoom multiple viewfinders. The first type looked exactly like, and was presumably copied from, the German Tewe varifocal finder that was, in different versions and at different times, in both the Leitz and Alpa catalogues. The second version was distinctively Nikon.

## How much do they cost?

A Nikon SP with a 5cm f/1.4 Nikkor is on eBay from Canada as I type this in early May with a Buy it Now price of \$1,680, which eBay calculates to be equivalent to around £1,130. A Nikon S with a 5cm f/1.4 lens is offered from the USA with a Buy it Now price equivalent to £464.45, and a Nikon S2 with a 5cm f/2 Nikkor lens is offered from the USA with a Buy it Now price equivalent to £871.70. eBay auctions have seen an S2 body from the USA sold for £235.60 on 3 May and a Nikon SP with a 5cm f/1.4 lens sold for £774.10 on 30 April. You will not get any Nikon rangefinder camera with a Nikkor lens for less than £400, or a Nikon SP with lens for below £650. Dealers who check their cameras carefully and, if necessary, have expert servicing done will charge more.



## Accessories

**T**HE initial Nikon camera models were available only to the Japanese market and were offered with a very limited range of accessories. By the time the Nikon S2 was available in 1955, and to a greater extent when the SP and S3 were being sold, the Nikon accessories range included close-up equipment, laboratory devices for use with microscopes and other scientific equipment, and a wide range of viewfinders, hoods, filters and other small accessories.

The Nikon system, in common with Leica, included a reflex housing for use with lenses of focal lengths too long for effective coupling to the rangefinder. When Nippon Kogaku announced the first Nikkor lens of greater than 13.5cm focal length in January 1951, they announced their first reflex housing to go with it. This resembled the Leitz PLOOT reflex housing, with a cuboid mirror box,

a mount for the lenses at the front and for the camera at the back, and a bayonet mount for the viewing magnifier on the top. Like the PLOOT, it was finished in glossy black paint and was actuated by cable releases. Unlike the PLOOT, the Nikon reflex housing had two separate cables (not a double release): one for the photographer to press, and another that connected the reflex housing to the camera.

In 1956 a new version appeared that emulated the Leitz Visoflex I, which had replaced the PLOOT reflex housing some time before. This second version had a mirror box with curved sides, finished in black crackle enamel, a 45° prism with eyesight correction and a different arrangement for the cable releases. A 90° prism was available as an option.



**Top: The black commemorative Nikon SP fitted with its 3.5cm f/1.8 Nikkor lens.**

**Right: Three wideangle lenses from the 1950s. Clockwise from left: 2.8cm f/3.5 Nikkor, 3.5cm f/1.8 Nikkor and 3.5cm f/2.5 Nikkor**

## If you're buying...

**Watch out for the following potential problems**

### Dim focusing image

The rangefinder prism may be corroded and need re-silvering. It can be done but think three figures.

### Squeaky or rough-running focusing mount

The focusing mount in the camera and the gears that drive it need cleaning and lubrication. *Not* a job to try yourself.

### Shutter problems

It is rare for a Nikon rangefinder camera to have significant shutter problems, but check all speeds carefully. Ed Trzoska will quote for repairs – call 0116 267 4247.

### Fungus in the lens

Look for white thread-like clusters between the lens elements.



## You may also like...

The Leica M3, contemporary of the Nikon SP and its biggest competitor. While once the opposite was true, you should nowadays be able to buy a decent M3 and f/2 lens for less than a Nikon SP with f/2

Thanks to Peter Loy (peterloy@peterloy.com) and others of the PCCGB for the loan of the cameras illustrated in this article.

## Join the PCCGB

The Photographic Collectors' Club of Great Britain runs a quarterly postal auction and publishes magazines full of classic camera information. Go to [www.pccgb.com](http://www.pccgb.com) for more information and to download a membership form. Or phone 01920 821611 (but not, please, to ask for valuations on cameras).

## 1956 Nikon SP announced

Foreign Office defectors Guy Burgess and Donald Maclean surface in Moscow. Film star Grace Kelly marries Prince Rainier of Monaco. Britain and France invade Suez Canal Zone. Revolution in Hungary.

## 1958 Nikon S3 appears

Nikita Khrushchev becomes Soviet leader. First CND march to Aldermaston. Charles de Gaulle becomes President of France. First parking meters installed in Britain.

## 2000 Nikon S3 Millennium

UK government mistakenly celebrates new Millennium a year early. Millennium bug fails to materialise. Dr Harold Shipman convicted of murdering 15 patients.



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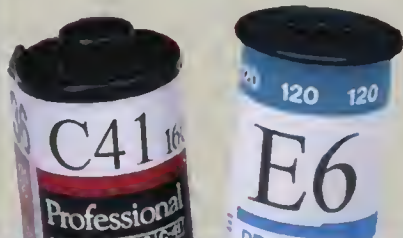
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# Nikon D5000

Nikon's latest DSLR features the same video-recording capabilities as the D90 in a more compact and novice-friendly body. We put it to the test to find out whether it's the perfect budget all-rounder

Barney Britton  
Technical Writer



**N**IKON, like Canon, Sony and Olympus, has spent the past couple of years feverishly introducing new DSLRs in an attempt to make its range stand out from the rest. The new D5000 is 'new' to the extent that it does not replace an existing DSLR. However, the word 'new' is perhaps a little misleading, since so many of the D5000's features are shared with or adapted from other cameras in Nikon's range, particularly the D60 and D90.

The result is a highly specified camera that promises the ease of use of an entry-level model with high-technology features designed to appeal to more experienced or ambitious photographers. Key among these is a D-movie HD video-recording mode, which is essentially the same implementation as the D90, which debuted last year. The D5000 also shares a sensor with the D90 – the same sensor, in fact, that Nikon uses in the flagship DX model, the D300, which was launched in 2007. An articulated LCD screen is new, though, as is an updated GUI (graphic user interface) adapted from that used in the D60. The D40, which pioneered this interface, has been

retired, making the D60 Nikon's new entry-level offering, with the D5000 slotting in above it.

So does all this make the D5000 the perfect hybrid, or will it prove to be a mongrel in the face of tough competition from Canon, Olympus and Sony? Our expectations have certainly never been higher, and I'm keen to find out how the D5000 shapes up.

## Features

In terms of its key features, the Nikon D5000 offers a very similar specification to the D90. It shares the same 12.3-million-pixel CMOS sensor, with the same



Nikon D5000  
Entry-level DSLR



## At a glance

- 12.3-million-pixel CMOS sensor
- 2.7in vari-angle LCD screen
- Live View with face priority and new subject-tracking AF
- 720p HD video (same as D90)
- Street price around £700 (body only) or around £750 with 18-55mm kit lens

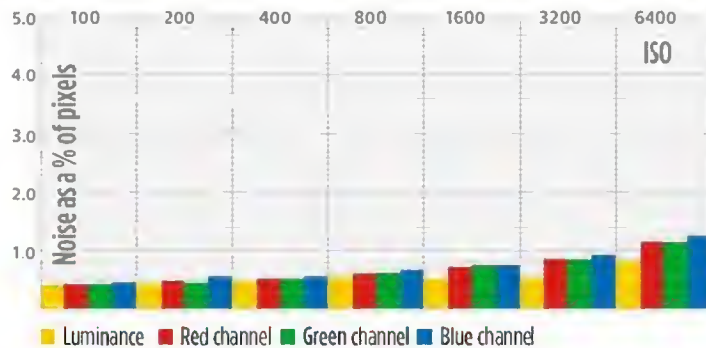
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Lab test





# Resolution, noise and sensitivity

The Nikon D5000 shares a sensor with the Nikon D90 and D300, but our noise tests show that it produces lower levels of measured noise across its ISO span than these more advanced models. It is also worth noting how much less noise per channel we have measured from the D5000 compared to the Canon EOS 500D (tested 16 May). Since the CMOS hardware of the D5000, D90 and D300 is the same, the lower noise measurements suggest that at its default settings the D5000 simply reduces noise more aggressively in JPEG files. The jump in noise level at ISO 6400 is to be expected, and ISO 6400 should be treated as a last resort. The D5000



delivers excellent resolution for its pixel count and marginally outperforms the Olympus E-620. It is no surprise that the

D5000 cannot resolve as much detail as the 15-million-pixel Canon EOS 500D, but it can match the professional Nikon

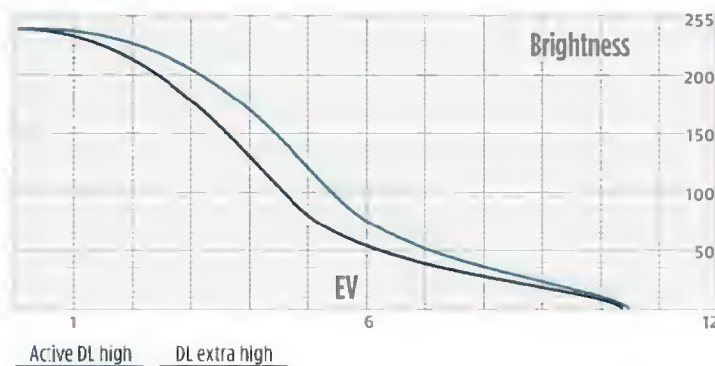
D700 at low ISO settings. Resolution drops off above ISO 800, and by ISO 6400 the sensor is not capable of recording 12 million pixels' worth of detail. Setting noise reduction to High smooths the noise but limits detail resolution, as can be seen in the enlargements on page 47. I have not included ISO 100 in these enlargements, since it is an extension setting that gives the same resolution as ISO 200 but with reduced dynamic range. At ISO settings below ISO 800, JPEG quality is very close to that achievable by shooting in raw mode and post-processing in Nikon Capture NX2.

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## Dynamic range

The Nikon D5000 offers a dynamic range of almost 12EV. Because the D5000 delivers a relatively bright midtone, care should be taken to avoid highlights from burning out. Active D-Lighting helps to balance dark shadows and bright highlights, although the effect can be very subtle in normal scenes. Of the four available ADL settings, Extra High makes the most difference. Active D-Lighting (shown here in blue) doesn't increase the total available dynamic range of the sensor, but it does have an impact on tonal separation, effectively allowing more detail to be drawn out of shadow areas. Nikon's professional image-manipulation platform Capture NX2 also allows ADL presets to be applied to raw files, which by default contain a greater scope for extreme tonal adjustments.

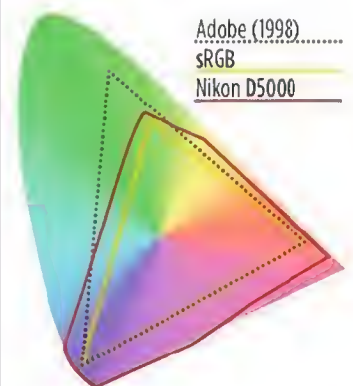
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## Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV step in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

## Gamut



This graphic indicates that when set to the Adobe RGB colour space, the Nikon D5000 produces JPEG images that more than cover the sRGB gamut and, for the most part, the Adobe RGB space. However, the camera cannot exactly replicate all the subtle greens of the Adobe RGB colour space.

ISO range of 200–3200 (with low and high custom extension settings to an equivalent of ISO 100–3200) and the same 11-point Multi-cam 1000 AF system. The D5000's video mode is also the same as that offered by the D90, which was the world's first video-enabled DSLR when it was released last year. The D5000 features 1280x720-pixel recording at 24 frames per second, which is enough for an 'HD' video classification, and video clips can be captured in bursts of up to five minutes in length.

Automatic focus is not available in video mode, but can be activated in Live View, and both phase detection and contrast detection are available. In contrast-detection AF mode, the camera's main imaging sensor is

used to establish correct focus, and face-priority AF and subject-tracking AF enable the D5000 to home in on specific subjects. The in-built scene recognition system, which again is adapted from that used in the D90, actually incorporates a type of face detection in normal SLR mode as well. This system, which impressed me greatly in the D90, uses a dedicated 405-pixel colour CCD in combination with an in-built library of image data to determine how the camera's metering and white balance should operate when faced with any given scene. As such, the D5000 is able to recognise faces, as well as other typical scene elements, and set the metering, AF point and white balance accordingly. Nikon's professional DSLRs feature a similar system that uses a higher

resolution 1005-pixel sensor.

Speaking of focus, the D5000 cannot achieve automatic focus with older Nikon lenses without built-in AF motors. Whereas most Nikon DSLRs, including the D90, feature an AF drive motor built into the body, the D5000 does not. Although this saves on weight, cost and bulk, it comes at the expense of backwards compatibility with older optics. This probably won't bother photographers new to the Nikon F system, but it may concern someone coming to the D5000 from previous (D)SLRs who has a collection of AF-D lenses. Another minor frustration to the experienced photographer is the lack of a depth of field preview button on the D5000. Unfortunately, the self-timer/Fn button cannot be customised to perform this

function, and nor can depth of field be previewed in Live View mode except at full aperture.

New in the D5000 is a fully articulated 2.7in LCD screen. Although the resolution of the LCD screen is lower than the D90, at 230,000 pixels its unique selling point is its considerably greater versatility over a fixed design.

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## Build and handling

The impression that the D5000 is a cross between the D60 and D90 continues in use, although in terms of its design and ergonomics the new camera handles more like the D60. Significantly, the D5000 only has a single input dial on the rear of the



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The first birthday of our extensive new Burgess Hill showroom is fast approaching – and we would like to include you in our celebrations! Not only are you invited to a very special first birthday event planned for June 13th (details over the page) – but we've also increased the number of services that we have on offer.

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Of course our 'can do' attitude doesn't begin and end with enticing new kit. Our truly exceptional level of customer service extends to the outstanding Park Cameras School of Photography – with advice and instruction from some of the UK's top names.

It's no wonder therefore that the team at Park Cameras continues to buck the trend and welcome increasing numbers of new and existing customers through our doors.

Take a look at what we have to offer over the next 40 pages – and come in and join us!



**Reg Atkins** Managing Director



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## How to get to us

Park Cameras,  
York Road,  
Victoria Business Park,  
Burgess Hill,  
West Sussex  
RH15 9TT



### Directions:

#### By Road:

Exit the A23 at Hickstead Junction. Proceed along the A2300, sign-posted Burgess Hill. At second roundabout turn right into Jane Murray Way (A273). Turn left at second roundabout into York Road. Park Cameras new Burgess Hill showroom is located on your left hand side.

#### By Train:

The Park Cameras showroom is situated 1.3 miles from Burgess Hill train station and 2.2 miles from Wivelsfield train station.

#### By Bus:

There are two bus stops near our showroom where buses stop regularly every hour. The store is just minutes walk away. Bus numbers: 36, 37 & 100.

#### Opening Hours:

Monday - Saturday (excl. Thursday): 08:45 to 17:45  
Thursday: 08:45 to 19:30  
Sunday: 10:15 to 16:30

N.B. Sunday trading shall not begin until 10:30



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Park Cameras | 03



# A showroom to exceed all expectations!



Aiming to deliver all you desire under one roof, our extensive 3,600 sq ft showroom in Burgess Hill, West Sussex, is stuffed to the rafters with photographic goodies. Park Cameras stocks over 40 major brands and we've literally thousands of products for you to choose from instore. What's more there are over 250 products to 'touch and try' at any time.

And, readily accessible by road or rail plus open seven days a week – with late night extension on Thursdays – there's really no excuse not to check out our fantastic Park Cameras showroom for yourself.

On the other hand, should you not wish to cart your purchase home, free next day delivery is offered on orders over £50. Plus, so you can be really sure of making the right choice, a hire facility is further offered on Canon stock.

## A wealth of experience instore

We believe that in an age of great choice, it's the experience and knowledge of our staff that counts. That's why at Park Cameras we're extremely proud of our 38-year sales heritage.

But, of course, it's essential that we move with the times. Our expertise has recently extended to encompass the latest flat-screen High Definition TVs from Panasonic, Samsung and Sony – and, like all our visual products, these are available at very competitive prices.

It's no wonder our facilities are also the envy of our rivals, with Gold Award

winning Fuji mini lab and self service kiosks boasting the ultimate in convenience, speed and quality – including canvas and large format printing – plus an onsite photographic studio.

## Latest deals & info direct

Park Cameras commitment to helping you achieve photographic excellence doesn't just end with us selling you the correct bit of kit.

We host regular showroom events and seminars, plus run the respected Park Cameras School of Photography. Our aim? To boost the level of interaction with our valued customers and provide a service that's second to none.

You can keep up to date with all our activities, latest exclusive deals and get in touch with our dedicated contact centre team by visiting us online at [www.parkcameras.com](http://www.parkcameras.com) – or take a look at the page opposite for forthcoming days you won't want to miss!



1ST YEAR ANNIVERSARY  
**CELEBRATION**  
SATURDAY 13TH JUNE

To celebrate the first year of our extensive new showroom in Burgess Hill, Park Cameras is throwing a party – and everyone is invited. On the day we'll be showcasing the latest DSLRs, compacts, camcorders, photo accessories and audio visual products, with representatives from the manufacturers present to inform you how to get the best out of the product, plus an unprecedented number of 'once only' special offers. We'll also be playing host to interactive seminars and showcasing the very best of the Park Cameras School of Photography, with the renowned David Newton putting the Canon EOS 5D Mk II through its paces.



# Unrivalled events, seminars & workshops

## IN-STORE EVENTS

Throughout the year Park Cameras stages regular promotional events that focus on many of the world's leading photographic brands.

These opportunities allow you, the customer, to sample the very latest products and technologies from household names including Canon, Samsung, Nikon and Epson.

Supported by representatives from the manufacturer, such days also afford a greater insight into how to get the most from each and every product.

From the latest compacts to top-of-the-range professional DSLR systems, our events cater for the needs of photographers at all levels of experience. Additional services include sensor cleaning, product health checks and educational seminars.

Our Park Cameras events are not to be missed – and make a store visit even more worthwhile!

## DATES FOR YOUR DIARY

27th June	<b>Samsung</b> Consumer Day
2nd July	<b>Olympus</b> Micro Four Thirds evening
20th August	<b>Canon &amp; OnOne</b> Pro Day
26th September	<b>Samsung</b> Consumer Day
29th October	<b>Epson, Nikon &amp; Daymen</b> Pro Day
19th October	<b>Canon &amp; OnOne</b> Pro Day
28th November	<b>Samsung</b> Consumer Day
12th December	<b>Binocular, Scope and Telescope</b> Day
19th December	<b>Epson, Nikon, Daymen &amp; OnOne</b> Consumer Day



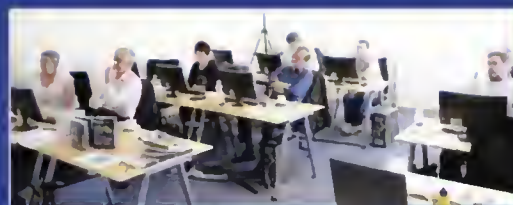
### Our School of Photography

has won rave reviews in the press and, crucially, from customers who have attended a course at our extensive Burgess Hill showroom.

Again catering for photographers at all levels – from complete beginners to those looking to refine their knowledge of wireless flash studio photography, via DSLR owners – we aim to offer each attendee a unique experience.

Value for money is also high on our agenda. Most courses are priced at just £79 for a full day's workshop or seminar. Alternatively, for £46 per hour our customers can enjoy a one-to-one service, with bespoke tutoring tailored to their exact requirements.

With so much more happening in conjunction with our School of Photography it's well worth logging onto our dedicated web pages at [www.parkcameras.com/training](http://www.parkcameras.com/training) to see how you can benefit. In the meantime cast your eye over the dates below...



## Calendar of Events

19th June	Introduction to Adobe PS Elements 5.0
25th June	Understanding Nikon D700/D3/D3x
3rd July	Understanding Nikon D300
15th July	Understanding Canon 50D + Access/soft
16th July	Understanding Your Digital SLR (Level 1)
22nd July	Understanding Nikon D90 (Level 2)
23rd July	Understanding Canon 50D + Access/soft
24th July	Understanding Canon 450D + Access/soft
6th Aug	Introduction to Adobe Lightroom 2 (Level 2)
7th Aug	Introduction to Photoshop Elements 7.0
13th Aug	Understanding Your Digital SLR (Level 1)
19th Aug	Understanding Canon 40D + Access/soft
20th Aug	Understanding Canon 50D + Access/soft
21st Aug	Understanding Canon 5D Mk II (Level 2)
26th Aug	Understanding Nikon D700/D3/D3x
Plus many more throughout the year	



David Newton

Prize draws and competitions for all the family are all part of the attraction, as is the return of Casey Stoner's MotoGP Ducati Superbike. So, for a memorable day out, and the chance to grab a summer 'steal', make a date in your diary. In the meantime, for more details please visit [www.parkcameras.com](http://www.parkcameras.com)



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Why? Well, some offer far more accessories – flashguns, wireless remotes, battery packs – than others.

Lenses are typically brand specific too. You can't use a Sony lens on a Nikon DSLR, for example. Exceptions to the rule are Pentax and Samsung – both sharing the same lens mount – as do Olympus and Panasonic.

Different systems also have operational quirks. Canon or Nikon users wanting blur free photography will need to invest in special image stabilised lenses, while most of their rivals have anti-shake features built into the camera bodies instead. This ensures that any attached optic becomes stabilised.

Weather sealing, dust prevention, tilting LCD screens, Live View, built-in or add-on flash plus the latest 'must have' of HD video – yes, on a DSLR (I) – are just some of the additional features worth considering.

### “Consider the ‘system’ you’re buying into”



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#### Choosing your DSLR at Park Cameras

Our staff have been trained to the highest level on the latest kit. So we can confidently and knowledgeably answer your queries and questions, whichever range or system you're thinking of buying into.

To find the right DSLR for you it's also worth bearing in mind what you're going to be using the camera for, e.g. Is a lightweight body and portable

dimensions – to take with you travelling – more important than a weather sealed-chassis built like the proverbial outhouse to withstand all climates and conditions?

It's also worth examining your own skill set when choosing. Would a range of pre-optimised scene modes like those found on a compact, enabling you to point and shoot to begin with,

be advantageous? Or would customisable functions – for creative personal setting of key controls – be more helpful as you're already well up to speed?

Whatever your experience level – pro or amateur, beginner or enthusiast – we have a DSLR to suit your requirements, and we'll be able to back up our reasons for making that selection.



# Digital SLRs

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TSE 45mm f/2.8	£1569.99	<b>£1123.99</b>
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EF 16-35mm f/2.8L II USM	£1689.99	<b>£1178.99</b>
EF 17-40mm f/4.0L USM	£889.99	<b>£633.99</b>
EF-S 17-55mm f/2.8 IS USM	£1139.99	<b>£793.99</b>
EF-S 17-85mm f/4.0-5.6 IS USM	£599.99	<b>£413.99</b>
EF-S 17-85mm f/4.0-5.6 IS USM (Unboxed)	£599.99	<b>£289.99</b>
EF-S 18-55mm f/3.5-5.6 (unboxed out of kit) (non is £149.99)		<b>£65.00</b>
EF-S 18-55mm f/3.5-5.6 IS (New Version)	£209.99	<b>£130.00</b>
EF-S 18-55mm f/3.5-5.6 IS (Unboxed New Version)	£209.99	<b>£99.99</b>
EF-S 18-200mm f/3.5-5.6 IS	£699.99	<b>£469.99</b>
EF-S 18-200mm f/3.5-5.6 IS (Unboxed)	£699.99	<b>£399.99</b>
EF 24-70mm f/2.8L USM	£1449.99	<b>£1032.99</b>
EF 24-105mm f/4.0L IS USM	£1329.99	<b>£943.99</b>
EF 24-105mm f/4.0L IS USM (white box)	£1,329.99	<b>£799.99</b>
EF 28-135mm f/3.5-5.6 USM IS	£529.99	<b>£373.99</b>
EF 28-200mm f/3.5-5.6 USM	£459.99	<b>£309.99</b>
EF 28-300mm f/3.5-5.6L IS USM	£3099.99	<b>£2149.99</b>
EF 55-200mm f/4.5-5.6 II USM	£329.99 (2)	<b>£159.99</b>
EF-S 55-250mm f/4-5.6 IS (New Version)	£309.99	<b>£221.99</b>
EF 70-200mm f/2.8L IS USM	£2239.99	<b>£1499.99</b>
EF 70-200mm f/2.8L USM	£1449.99	<b>£1044.99</b>
EF 70-200mm f/4.0L IS USM	£1369.99	<b>£968.99</b>
EF 70-200mm f/4.0L USM	£739.99	<b>£548.99</b>
EF 70-300mm f/4.0-5.6 IS USM	£609.99	<b>£419.99</b>
EF 70-300mm f/4.0-5.6 IS USM (White Box)	£609.99	<b>£414.99</b>
EF 70-300mm f/4.5-5.6 DO IS USM	£1599.99	<b>£1138.99</b>
EF 75-300mm f/4.0-5.6 non USM mk III (3)	£279.99	<b>£149.99</b>
EF 75-300mm f/4.0-5.6 USM mk III	£329.99	<b>£235.99</b>
EF 100-300mm f/4.5-5.6 USM (1)	£409.99	<b>£253.00</b>
EF 100-400mm f/4.5-5.6L USM IS	£1899.99	<b>£1288.99</b>
EF 1.4x II extender	£399.99	<b>£289.99</b>
EF 2x II extender	£399.99	<b>£289.99</b>

## Canon EOS Professional Centre

**6. Canon Speedlite 580 EX II £378.99**  
Canon's most powerful Speedlite boasts a guide number of 58 (m/150100 at 105mm) aiding telephoto work and bounce flash applications. Focus assist beam suits all EOS AF systems. SRP £539.99

**7. Canon LP-E6 £71.99**  
New compact battery pack for the SD Mark II, approximately 30% more powerful than the previous BP-511A. The LP-E6 powers the camera for 850 shots at normal temperatures.

**8. Canon BG-E2N Grip £149.99**  
Expand your creative horizons with this robust grip that not only allows for vertical or horizontal shooting, but keeps you taking pictures for longer. Uses 2x BP-511A batteries or 6x AA batteries and offers additional weather proofing when used with EOS 40D and 50D. SRP £189.99

**9. Canon EF 100mm £427.99**  
Medium telephoto lens with a macro feature for 1x magnification. Fluctuations in spherical aberrations caused by focusing are suppressed, and high-quality images are obtained at all focusing distances. SRP £609.99

**10. Canon EF 17-85mm Unboxed £289.99**  
The EF-S 17-85mm f/4-5.6 IS USM provides an effective focal length range of approximately 27-136mm in 35mm format. This provides plenty of framing options, making it the perfect all-purpose lens that allows you to express your creativity in a vast range of shooting situations. SRP £599.99

**11. Canon EF 24-105mm £943.99**  
When manoeuvrability is important and lens quality crucial. The L-series EF 24-105mm f/4L IS USM stands alone as the professional's lightweight standard zoom. SRP £1329.99



# Digital SLRs

**Nikon**

Nikon's pioneering status has ensured its place as a world leader in photography, while its DSLR system accepts every Nikon lens since the 1950s. The current range comprises the creative flexibility of more than 50 optics. So, if you're a Nikon system user, dive in!

All featured Nikon DSLR cameras feature the Expeed image processing system for high definition images

**EXPPEED**



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& AF-S DX 18-55mm VR  
**£739.99**

**12 MP** **LIVE VIEW** **ANTI DUST** **HD VIDEO**

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**5 Nikon MB-D10**  
Vertical Grip for D300/D700  
**£259.99**



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**6 Nikon MB-D80**  
Vertical Grip for D80/D90  
**£149.99**

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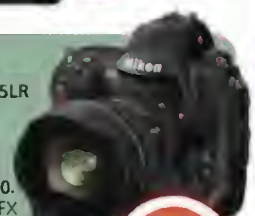
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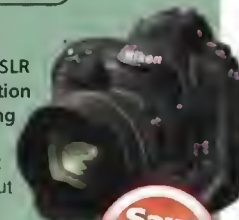
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**Nikon D3 body**  
FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor and extendable ISO range of 200 to 6400.  
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**£3249.99**



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**Nikon D3x body**  
Robust high resolution DSLR aimed at studio and location photographers demanding the ultimate in quality.  
• 24.5 Megapixel FX format CMOS sensor • HDMI output • 3-inch LCD with Live View • High speed shooting up to 5 fps (7 fps in DX Crop mode)  
SRP £5999.99 – **£4969.99**



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**3 Nikon D300**  
& AF-S 12-24mm VR  
**£1978.99**

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& AF-S 24-70mm ED  
**£2979.98**

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**GET SERIOUS with these enthusiast Digital SLRs**

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Latest Nikon model packed full of the latest technology including 720p HD Video mode and 180 degree Tilt/Swivel LCD screen. • 12.3 MP CMOS sensor • 3.0" hi-res LCD with Live View • Extensive in-camera retouch menu • 19 Scene Modes  
**Nikon D5000 & 18-55mm f/3.5-5.6G ED VR**  
SRP £799.99 – **£739.99**

## 2. Nikon D90

Powerful new DX format model that shoots Motion JPEG movies. Expeed processing, expandable ISO range (200-3200). • 12.3 MP CMOS sensor • 3.0" hi-res LCD with Live View  
**Nikon D90 Body** – SRP £849.99 – **£679.99**  
**Nikon D90 & 18-105mm f/3.5-5.6G ED VR**  
(equivalent 27-157.5mm) – SRP £1029.99 – **£859.99**

## 3. Nikon D300

Compact professional SLR with 6fps shooting; EXPEED image processing engine.  
**Nikon D300 Body** – SRP £1449.99 – **£1179.99**  
**Nikon D300 & AF-S DX 12-24mm f/4.0G IF-ED VR**  
(equivalent 18-36mm) SRP £2449.98 – **£1978.99**  
**Nikon D300 & 17-55mm f/2.8G AX-S DX IF-ED**  
(equivalent 25-82mm) – SRP £3799.98 – **£2208.98**

## 4. Nikon D700

Robust yet portable FX format professional DSLR with environmentally sealed magnesium alloy body • 12.1 MP CMOS sensor • 3.0" hi-res LCD  
**Nikon D700 Body** SRP £2199.99 – **£1779.99**  
**Nikon D700 & AF-S 24-70mm f/2.8G ED**  
(equivalent 24-70mm) SRP £3699.98 – **£2979.98**  
**Nikon D700 & AF-S 14-24mm f/2.8G ED**  
(equivalent 14-24mm) SRP £3799.98 – **£3079.98**

## 5. Nikon MB-D10 £259.99

The MB-D10 multi-power battery pack increases the maximum frame advance rate to 8 frames per second on D300/D700 and extends autonomous operating time when using batteries. Also features additional command dials and alternative buttons for shutter release and AE-Lock/AF-Lock that make vertical shooting more comfortable. SRP £336.99

## 6. Nikon MB-D80 £149.99

The MB-D80 battery pack adds extended shooting capability in an ergonomic design that adds shooting stability. Able to run on either one or two EN-EL3e batteries or six AA-size batteries\*, it also features additional command dials and alternative buttons for shutter release and AF-Lock/AF-Lock that make vertical shooting more comfortable. SRP £193.99



**7 Nikon SB-900 Speedlight**  
**£319.99**



**Save £80 on SRP**

**8 Nikon SB-400 Speedlight**  
SRP £149.99  
**£129.99**



**Save £20 on SRP**

**9 Nikon SB-600 Speedlight**  
SRP £279.99  
**£239.99**



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**10 Nikon WT-4B Wireless Transmitter**  
for D300, D3 & D3x  
SRP £686.99  
**£549.99**



**Save £137 on SRP**

**11 Nikon SB-R1 Speedlight CloseUp Remote Kit**  
(camera not included)  
**£399.99**



**Save £92 on SRP**

**12 Nikon AF-S DX16-85mm**  
f/3.5-5.6G ED VR  
SRP £549.99  
**£443.99**



**Save £106 on SRP**

**13 Nikon AF-S DX18-200mm**  
f/3.5-5.6 IF ED DX VR  
SRP £679.99  
**£519.99**



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## Nikon Professional Dealer

**7. Nikon SB-900 £319.99**

Pro-level i-TTL model compatible with Nikon FX and DX format SLRs. • Three illumination patterns: centre weighted, even and standard • High speed recycling using four AAs. – SRP £399.99

**8. Nikon SB-400 £129.99**

The SB-400 is a compact and lightweight Speedlight that is enhanced for twilight shots or impact to daylight images. – SRP £149.99

**9. Nikon SB-600 £239.99**

Supports Nikon Creative Lighting System. Easy-to-view LCD with 6 simple-to-understand buttons. Guide Number of 30 [ISO100m], 42 [ISO200m] (at 35mm zoom) SRP £279.99

**10. Nikon WT-4B £549.99**

High-performance wireless transmitter provides remote operation and connection to certain Nikon digital SLR cameras. SRP £686.99

**11. Nikon SB-R1**

Speedlight CloseUp Remote Kit **£399.99**  
Unique wireless Speedlight system kit for fully automatic close-up photography; the kit comprises two remote units attached to the lens, triggered by the pop up flash.  
SB-R200 SRP £220.99 – **£179.99**  
SB-R200 Speedlight Macro Kit R1C1 SRP £712.99 – **£599.99**

**12. Nikon 16-85mm**

AF-S DX ED VR **£443.99**  
Highly portable, powerful zoom lens with high-quality optics designed for use with Nikon DX Format DSLRs. SRP £549.99

**13. Nikon 18-200mm**

AF-S DX ED VR **£519.99**  
Useful 11.1x zoom lens, e.g. Landscape, architecture, portrait, wedding, wildlife, holidays, expeditions and general travel photography. SRP £679.99

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We're proud of our Nikon Professional dealer status, it means we can offer you that extra level of service courtesy of our specially trained and knowledgeable staff.

We stock more quantity and a wider selection of products at our highly competitive prices. We also offer hire stock, run a range of in-store seminars and events, plus offer a professional Nikon repair schemes.

### Nikon lenses

	was	Our Price
AF-G 10.5mm f/2.8G ED AF DX Fisheye	£649.99	<b>£489.99</b>
AF-D 14mm f/2.8D	£1,489.99	<b>£1,179.99</b>
AF-D 16mm f/2.8D	£729.99	<b>£563.99</b>
AF-D 20mm f/2.8	£559.99	<b>£453.99</b>
AF-D 24mm f/2.8D	£409.99	<b>£329.99</b>
PC-E 24mm f/3.5D ED Manual Focus (3)	£1,699.99	<b>£1,369.99</b>
AF-D 28mm f/2.8	£269.99	<b>£213.99</b>
35mm f/2.0 AF Nikkor D	£309.99	<b>£248.99</b>
35mm f/1.8 AF-S DX Lens	£199.99	<b>£194.99</b>
PC-E 45mm f/2.8D ED Micro	£1,699.99	<b>£1,369.99</b>
AF 50mm f/1.4D	£279.99	<b>£239.99</b>
AF-S 50mm f/1.4G New	£359.99	<b>£299.99</b>
AF-D 50mm f/1.8	£129.99	<b>£113.99</b>
AF-S 60mm f/2.8G Micro ED	£479.99	<b>£387.99</b>
AF-D 85mm f/1.8D	£369.99	<b>£298.99</b>
AF-D 85mm f/1.4 (IF)	£1,099.99	<b>£879.99</b>
PC-E 85mm f/2.8D ED Micro Manual Focus (2)	£1,679.99	<b>£1,299.99</b>
AF-S 105mm f/2.8G VR IF-ED Micro-Nikkor	£749.99	<b>£599.99</b>
AF-DC 105mm f/2.0 Nikkor Lens	£939.99	<b>£788.99</b>
AF-D 135mm f/2.0D	£1,179.99	<b>£949.99</b>
AF-D 180mm f/2.8 F ED	£749.99	<b>£608.99</b>
AF-D 200mm f/4D IF ED Micro	£1,369.99	<b>£1,094.99</b>
AF-S 200mm f/2.8G IF ED VR	£3,849.99	<b>£3,094.99</b>
AF-S 300mm f/2.8G IF-ED VR (2)	£4,999.99	<b>£3,979.99</b>
AF-S 400mm f/2.8G ED VR (2)	£1,179.99	<b>£968.99</b>
AF-S 500mm f/4.0G ED VR	£8,199.99	<b>£6,389.99</b>
AF-S 600mm f/4.0G ED VR	£8,699.99	<b>£6,779.99</b>
AF-S DX 10-24mm f/3.5-4.5G ED	£799.99	<b>£WEB</b>
AF-S DX 12-24mm f/4.0 G IF-ED	£999.99	<b>£798.99</b>
AF-S 14-24mm f/2.8G ED	£1,599.99	<b>£1,299.99</b>
AF-S DX 16-85mm f/3.5-5.6G ED VR	£549.99	<b>£443.99</b>
AF-S 17-55mm f/2.8G IF-ED DX (9)	£1,299.99	<b>£1,028.99</b>
AF-S DX 18-55mm f/3.5-5.6G VR (White box)	£179.99	<b>£124.99</b>
AF-S 18-70mm f/3.5-4.5G IF ED DX	£379.99	<b>£309.99</b>
AF-S 18-105mm f/3.5-5.6G ED VR (unboxed)	£279.99	<b>£213.99</b>
AF-S 18-135mm f/3.5-5.6G IF ED DX (4)	£389.99	<b>£309.99</b>
AF-S 18-200mm f/3.5-5.6 IF ED DX VR	£679.99	<b>£519.99</b>
AF-S 24-70mm f/2.8G ED	£1,499.99	<b>£1,199.99</b>
AF-D 24-85mm f/2.8-4	£629.99	<b>£508.99</b>
AF-S 24-120mm f/3.5-5.6G IF ED VR	£659.99	<b>£539.99</b>
AF-S 55-200mm f/4-5.6G DX Black	£229.99	<b>£189.99</b>
AF-S 55-200mm f/4-5.6 VR DX	£299.99	<b>£259.99</b>
AF-S 70-200mm f/2.8 G (IF) VR ED	£1,899.99	<b>£1,513.99</b>
AF-S 70-300mm f/4.5-5.6G IF ED VR	£529.99	<b>£423.99</b>
AF-D 80-400mm f/4.5-5.6D ED VR	£1,449.99	<b>£1,144.99</b>
AF-S 200-400mm f/4G IF-ED VR	£5,899.99	<b>£4,779.99</b>
TC-14E II 1.4x AF-S Teleconverter	£379.99	<b>£309.99</b>
TC-17E II 1.7x AF-S Teleconverter	£379.99	<b>£309.99</b>
TC-20E II 2.0x AF-S Teleconverter	£379.99	<b>£319.99</b>



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Velocity 9x  
model 5769

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Tamrac's new photo sling packs combine the comfort of a backpack with the fast access of a shoulder bag. New Quick-Flip Tops™ open away from the body for super fast access to photo gear. The front pockets feature Tamrac's patented Memory & Battery Management System™ that identifies available memory cards and batteries.

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sizes



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Velocity 7x model 5767

Velocity 8x model 5768

Available in  
**6**  
sizes

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### SLIK PRO 700 DX

SLIK's exclusive A.M.T. super titanium alloy legs make the PRO 700 DX tripod rock steady yet lighter than it looks. The A. M. T. alloy has a 40% greater strength to weight ratio than standard aluminum, meaning the legs are lighter weight yet stronger than the standard metal used in most of today's tripods. Capable of handling the weight of large format (4x5) field cameras or heavy, long telephoto lenses, the PRO 700 DX offer professional photographers and advanced amateurs the strength and stability they need while its size, and the use of A. M. T. alloy, make it light in weight and portable.

### SLIK PRO 400 DX

All-metal tripod, which is suitable for 35 mm SLR cameras and medium format cameras. It features speed release leg locks making it a breeze to set up and take down. The soft grip padded legs, and a folded length of just 25 inches make this lightweight tripod easy to carry around. 3 position leg angle locks allow lowering the tripod for very low angle or macro photography work.

Large range  
of SLIK  
tripods in  
stock



# SLIK

TRIPODS



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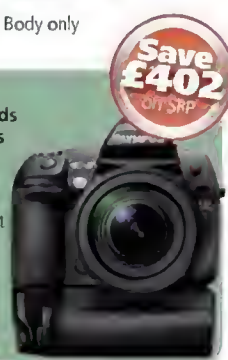
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**4 Olympus E30** Body only only **£799.00**

**Olympus E-3**  
Flagship of the Four Thirds Standard-based Olympus E-System.

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  - Built-in image stabiliser
- Olympus E-3 with ED 12-60mm f2.8-4.0 SWD & HLD-4 Grip £1,698.00**  
- SRP £2,099.99



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**5 Olympus FL-50R** **£329.99**



**6 Olympus 9-18mm f4.0-5.6 Macro** **£419.99**



Save **£66** on SRP

**7 Olympus 70-300mm f4.0-5.6** **£279.99**

Save **£63** on SRP

### Olympus lenses

	SRP	Our Price
8mm f3.5 ED Fisheye	£799.99	<b>£629.00</b>
25mm f2.8 Pancake Lens	£229.99	<b>£199.99</b>
35mm f3.5 Macro	£229.99	<b>£199.00</b>
50mm f2.0 ED Macro	£529.99	<b>£448.00</b>
150mm f2.0 ED	£2,249.99	<b>£1,949.00</b>
300mm f2.8 ED	£6,699.99	<b>£5,499.00</b>
7-14mm f4.0	£1,599.99	<b>£1,329.99</b>
9-18mm f4.0-5.6	£529.99	<b>£449.00</b>
11-22mm f2.8-3.5 (2)	£849.99	<b>£629.00</b>
12-60mm f2.8-4.0 ED SWD	£979.99	<b>£849.00</b>
14-42mm f3.5-5.6 ED	£249.99	<b>£129.00</b>
14-35mm f2.0 ED SWD (3)	£2,099.99	<b>£1,739.00</b>
14-54mm f2.8-3.5	£499.99	<b>£449.00</b>
14-54mm f2.8-3.5 I (New Version)	£569.99	<b>£499.00</b>
18-180mm f3.5-6.3 (6)	£499.99	<b>£419.00</b>
35-100mm f2.0 ED	£2,249.99	<b>£1,849.00</b>
40-150mm f4.0-5.6 ED (unboxed)	£249.99	<b>£149.99</b>
50-200mm f2.8-3.5 ED SWD (1)	£1,149.99	<b>£999.00</b>
70-300mm f4.0-5.6 ED	£379.99	<b>£329.00</b>
90-250mm f2.8 ED	£5,299.99	<b>£4,499.00</b>
EC-14 1.4x Tele Converter (for 14-54, 50-200, 300mm)	£399.99	<b>£359.99</b>
EC-20 2x Tele Converter	£449.99	<b>£399.99</b>

## GET SERIOUS with these enthusiast Digital SLRs

### 1. Olympus E420

World's smallest & lightest DSLRs ideal for adventurous types. Features 28 shooting modes.

- 10 megapixel Live Mos sensor • 2.7" HyperCrystal II LCD with Live View • 3fps continuous shooting • ISO100-1600 • Shadow Adjustment Technology

**E-420 & ED 14-42mm f3.5-5.6 £297.50**  
(equivalent 28-84mm) - SRP £399.00  
**E-420 with ED 40-150mm**  
(equivalent 80-300mm) - SRP £499.99 **£388.99**

### 2. Olympus E-520

Latest evolution of EISA award-winning DSLR with built-in anti shake, dust reduction, plus improved Live View capabilities.

**E-520 with ED 14-42mm f3.5-5.6 (equiv. 28-300mm)**  
- SRP £469.99 **£399.99**

### 3. Olympus E620

The world's smallest and lightest DSLR with on-board image stabilisation plus creative art filters.

- 12.3 Megapixels from Live MOS sensor • ISO3200
- 2.7-inch LCD with Live View • Glass fibre reinforced plastic construction

**E-620 Body only - SRP £619.00 £499.99**  
**E-620 & ED 14-54mm Limited Edition £799.00**

### 4. Olympus E30

Sturdy DSLR offering creative studio in a box courtesy of six art filters and free-angle LCD.

- 12.3 Megapixels from Live MOS sensor • ISO3200
- 2.7-inch LCD with Live View • Supersonic Wave Filter dust reduction

**E-30 Body only £799.00 - SRP £999.00**

### 5. Olympus FL-50R Flash £329.99

High power wide angle flash with bounce and swivel head.

### 6. Olympus 9-18mm

f/4.0-5.6 Macro **£419.99**  
(35mm equivalent focal length: 18-36mm) is a super-wide-angle lens offering a 62° angle of view. Lightweight (280g), compact design (just 75mm long) it is outstandingly portable and makes super-wide-angle photography friendlier and more affordable.

### 7. Olympus 70-300mm

f/4.0-5.6 **£279.99**  
Offers an equivalent range of 140-600mm on a 35mm film camera. This is a super-telephoto lens for high focal distances, all in one extremely compact lens.

### Olympus Gift Ideas

Olympus E-system lens cleaning cloth	<b>£3.99</b>
Olympus Portable Reflector	<b>£9.99</b>
Olympus RM-1 Remote Control	<b>£24.99</b>



# Digital SLRs

## SONY

Sony's growing digital SLR range features innovative technologies and compatibility with not only world renowned Carl Zeiss lenses, but also existing Minolta optics for a truly comprehensive system.



**1 Sony A200 & DT 18-70mm £WEB**



**2 Sony A350 & DT 18-70mm £399.00**



**3 Sony A700 BODY £569.00**



**4 Sony A900 Body only £1649.99**

**5 Sony HLV-58AM £349.00**



## SONY

**α** centre of excellence

At Park our staff have undergone a specialist training programme to ensure we are the best equipped to answer your questions and queries and find the right Sony products for you – whether you're an amateur, enthusiast or professional.

**6 Sony DT 18-200mm f/3.5-6.3 Unboxed £279.00**



### Sony Alpha Lenses

	was	Our Price
Alpha 16mm f/2.8 Fisheye Lens	£699.99	<b>£529.00</b>
Alpha 20mm f/2.8 Lens	£599.99	<b>£399.00</b>
Alpha 28mm f/2.8 Lens	£179.99	<b>£169.00</b>
Alpha G-Series 35mm f/1.4 Lens (3)	£1,049.99	<b>£875.00</b>
Alpha 50mm f/1.4 Lens	£289.99	<b>£259.00</b>
Alpha 50mm f/2.8 Macro Lens (7)	£429.99	<b>£339.00</b>
Alpha Carl Zeiss Planar T* 85mm f/1.4 Lens	£1,049.99	<b>£949.00</b>
Alpha 100mm f/2.8 Macro Lens	£629.99	<b>£479.00</b>
Alpha Carl Zeiss Sonnar T* 135mm f/1.8 Lens	£1,099.99	<b>£999.99</b>
Alpha 135mm f/2.8 Special Purpose Lens	£999.99	<b>£789.00</b>
Alpha G-Series 300mm f/2.8 Lens	£4,499.99	<b>£3,849.00</b>
Alpha 500mm f/8.0 Reflex Special Purpose Lens	£549.99	<b>£479.00</b>
Alpha DT 11-18mm f/4.5-5.6 Zoom Lens	£479.99	<b>£424.99</b>
Alpha Carl Zeiss T* DT 16-35mm f/2.8 ZA (D) SSM	£1,449.00	<b>£1,399.00</b>
Alpha Carl Zeiss T* DT 16-80mm f/3.5-4.5 Zoom Lens	£549.99	<b>£489.00</b>
Alpha DT 16-105mm f/3.5-5.6 Lens (4)	£429.99	<b>£379.00</b>
Alpha DT 18-70mm f/3.5-5.6 Zoom Lens	£129.99	<b>£95.00</b>
Alpha DT 18-200mm f/3.5-6.3 Zoom Lens	£409.99	<b>£279.00</b>
Alpha DT 18-250mm f/3.5-6.3 Lens	£449.99	<b>£399.00</b>
Alpha T* 24-70mm f/2.8 ZA SSM Carl Zeiss Lens	£1,299.99	<b>£1,179.99</b>
Alpha DT 55-200mm f/4.0-5.6 Zoom Lens (Unboxed)	£179.99	<b>£139.00</b>
Alpha G-Series 70-200mm f/2.8 Zoom Lens	£1,349.99	<b>£1,229.00</b>
Alpha G-Series 70-300mm f/4.5-5.6	£599.99	<b>£579.00</b>
Alpha G-Series 70-400mm f/4.5-6.3 (D) SSM	£1,299.00	<b>£1,249.00</b>
Alpha 75-300mm f/4.5-5.6 Zoom Lens	£179.99	<b>£157.50</b>
Alpha G-Series 1.4x Tele Converter	£379.99	<b>£309.00</b>
Alpha G-Series 2x Tele Converter (2)	£429.99	<b>£309.00</b>

## SONY Centre of Excellence

### 1. Sony Alpha 200

Easy to use, entry-level digital SLR featuring built-in Super SteadyShot image stabilisation, so any attached lens immediately becomes stabilised.

Alpha 200 & DT 18-70mm f/3.5-5.6 **£WEB**  
(equivalent 27-105mm) – SRP £449.99

Alpha 200 with DT 18-70mm & 75-300mm  
(equivalent 112.5-450mm) – SRP £499.99 **£WEB**

### 2. Sony Alpha 350

Quick AF Live View & tilting LCD for flexible and responsive shooting. Built-in Super SteadyShot, compatible with Sony, Zeiss or Minolta lenses.

• 14.2 MP CCD • 2.7" LCD, 2-way tilt.  
Alpha 350 & DT 18-70mm f/3.5-5.6 **£399.00**  
(equivalent 27-105mm) – SRP £599.99

Alpha 350 with DT 18-70mm & DT 55-200mm  
(equiv. 82.5-300mm) – SRP £749.99 **£523.00**

Alpha 350 Body only – SRP £519.99 **£349.00**

Alpha 350 with DT 18-200mm (equiv. 27-300mm)  
– SRP £769.00 **£599.00**

### 3. Sony Alpha 700

Rugged Magnesium weathersealed body

Alpha 700 Body SRP £749.99 **£569.00**

Alpha 700 & DT 18-70mm f/3.5-5.6 **£645.00**  
(equivalent 27-105mm) SRP £849.99

### 4. Sony Alpha 900

Sony's first full-frame professional level digital

SLR. • 5fps capture speed • 100% coverage viewfinder

• Dual Bionz processor • Lightweight 850g magnesium

alloy body • ISO 100 to 6400

Alpha 900 Body – SRP £2099.99 **£1649.99**

### 5. Sony HLV-58AM £349.00

Powerful flash unit GNS8 (105mm lens, ISO 100).

### 6. Sony DT 18-200mm

f/3.5-6.3 Unboxed **£279.00**

Versatile 11x high magnification zoom with ED glass aspheric elements.



# Digital SLRs

## PENTAX

Photo stalwart Pentax offers an ever-expanding range of affordable DSLRs and accessories, all conveniently interlinked by virtue of the system-wide compatibility of the Pentax K lens mount.

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**WARRANTY**  
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**£97**  
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**14** MP  
**ANTI** DUST  
**15** s

**3 Pentax K20D & 18-55mm AL II £589.00**



**Pro**  
**Centre**

## PENTAX

Whatever your level of experience, our knowledgeable staff are expertly trained to provide a perfect match from the Pentax system, and we always carry a wide range of stock.



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**Twin Lens Kit**  
**£439.99**

**Save**  
**£205**  
on SRP

**10** MP  
**ANTI** DUST  
**15** s

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**£30**  
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**2 Pentax K-m**  
**White Limited Edition**  
**& SMC DA 18-55mm £419.99**

**LIMITED**  
**EDITION!**

**4 Pentax**  
**50-200mm**  
**f/4-5.6 SMC DA**  
**£99.99**

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**£95**  
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**5 Pentax**  
**16-45mm**  
**f/4.0 ED AL SMC**  
**£265.00**

**Save**  
**£131**  
on SRP



**6 Pentax 18-55mm**  
**f/3.5-5.6 D5 AL II**  
**£69.00**

**Save**  
**£77**  
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### Pentax Lenses

	was	Our Price
14mm f/2.8 DA ED IF SMC Lens	£675.31	<b>£579.00</b>
21mm f/3.2 DA ED IF SMC Limited Lens (1)	£472.72	<b>£359.00</b>
31mm f/1.8 FA SMC Limited Lens (Silver)	£922.92	<b>£699.00</b>
31mm f/1.8 FA SMC Limited Lens (Black)	£922.92	<b>£699.00</b>
35mm f/2.8 Macro Limited	£371.42	<b>£289.00</b>
40mm f/2.8 DA SMC Limited Lens	£315.13	<b>£239.00</b>
43mm f/1.9 SMC FA Limited Lens (Silver)	£433.97	<b>£369.00</b>
43mm f/1.9 SMC FA Limited Lens (Black)	£433.97	<b>£399.00</b>
50mm f/1.4 SMC FA Lens	£195.73	<b>£156.99</b>
(1 left) 50mm f/2.8 macro DFA SMC Lens	£450.20	<b>£349.00</b>
DA* 55mm f/1.4 SDM Lens	£506.48	<b>£499.99</b>
70mm f/2.4 SMC DA Limited Lens	£427.70	<b>£329.00</b>
77mm f/1.8 SMC FA Limited Lens	£731.57	<b>£559.00</b>
100mm f/2.8 D FA Macro	£506.48	<b>£399.00</b>
200mm f/2.8 SMC DA* ED IF SDM	£900.42	<b>£689.00</b>
300mm f/4.0 SMC DA* ED IF SDM	£1,125.52	<b>£849.00</b>
10-17mm SMC f/3.5-4.5 DA ED IF	£450.20	<b>£339.00</b>
12-24mm f/4.0 DA ED AL (IF) Lens	£675.31	<b>£519.00</b>
16-45mm f/4.0 ED AL SMC	£391.48	<b>£265.00</b>
DA* 16-50mm f/2.8 ED AL IF SDM	£619.02	<b>£475.00</b>
17-70mm SMC DA f/4.0 AL IF SDM	£440.42	<b>£330.00</b>
18-55mm f/3.5-5.6 DA AL SMC	£146.80	<b>£38.00</b>
18-55mm f/3.5-5.6 DA AL II Lens (New Version)	£146.80	<b>£69.00</b>
18-250mm f/3.5-6.3 DA ED AL SMC (15)	£391.48	<b>£359.99</b>
(only 5 Left) 20-35mm f/4.0 FA AL	£439.35	<b>£449.00</b>
DA* 50-135mm f/2.8 ED IF SDM	£709.08	<b>£529.00</b>
50-200mm f/4.0-5.6	£195.73	<b>£99.99</b>
55-300mm f/4.0-5.8	£234.46	<b>£199.99</b>
60-250mm f/4.0 ED (IF) SDM Lens	£1,012.97	<b>£899.99</b>

## PENTAX Pro Centre

### 1. Pentax K-m

Stand out from the crowd with this unique limited edition version of the great value, compact DSLR.

- 10.2 effective Megapixels • ISO3200 • 2.7-inch LCD
- Shake reduction and dust removal systems

Pentax Km with SMC DA 18-55mm f/3.5-5.6 AL (equiv. 27-82.5mm) & SMC DA 50-200mm f/4.0-5.6 (equiv. 76.5-306mm) – SRP £645.72 **£439.99**

Pentax Km body + 8GB Extreme III 5D HC card – SRP £371.91 **£319.99**

### 2. Pentax K-m White Limited Edition

Pentax K-m White with SMC DA 18-55mm f/3.5-5.6 AL (equivalent 27-82.5mm) – SRP £449.99 **£419.99**

### 3. Pentax K20D

Rugged semi pro DSLR featuring shake reduction mechanism and Live View. Dust & water resistant.

- Expanded dynamic range function and ISO range expandable up to ISO6400

Pentax K20D & SMC DA 18-55mm f/3.5-5.6 AL II (equivalent 24-67.5mm) – SRP £635.09 **£589.00**

Pentax K20D Body – SRP £655.73 **£519.00**

Pentax K20D with SMC DA 50-200mm f/4.5-5.6 ED (equiv. 76.5-306mm) & SMC DA 18-55mm f/3.5-5.6 AL II (equiv. 24-67.5mm) – SRP £880.82 **£684.98**

### 4. Pentax 50-200mm £99.99

f/4-5.6 SMC DA (76.5-306mm equiv.) – SRP £195.73

### 5. Pentax 16-45mm £265.00

f/4.0 SMC DA ED AL – SRP £391.48

### 6. Pentax 18-55mm £69.00

f/3.5-5.6 DA II (27-82.5mm equiv.) – SRP £146.80



# Digital SLRs

## Panasonic

AS SEEN  
ON TV!



12 MP LIVE VIEW ANTI DUST IS

- 1 Panasonic LUMIX DMC-G1**  
& 14-45mm **£488.99**  
LUMIX DMC-G1 with 14-45mm & 45-200mm  
– SRP £949.99 **£599.99**



12 MP LIVE VIEW ANTI DUST IS HD VIDEO

- 2 Panasonic LUMIX DMC-GH1**  
& 14-45mm **£WEB**

## HUGE RANGE OF ACCESSORIES AVAILABLE!

### Lenses

See DSLR sections  
& pages 17 & 18



### Flash & Studio Lighting

See DSLR sections  
& pages 22



12 MP LIVE VIEW ANTI DUST IS

**NEW!**

- 3 Samsung NX COMING SOON**



14 MP LIVE VIEW ANTI DUST IS

- 6 Samsung GX20 Body £499.00**

## FREE cokin

P-Series filter holder  
with any DSLR  
**WORTH £9.40**

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news on Samsung's revolutionary NX  
System, join up to our email Newsletter.

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[www.parkcameras.com](http://www.parkcameras.com) to sign up!



Sandisk  
Memory Cards  
See page 23

## GET SERIOUS with these enthusiast Digital SLRs

- 1. Panasonic LUMIX DMC-G1**  
First non-SLR camera with interchangeable lenses  
and full-time live view, based on the Micro Four  
Thirds system • 3" LCD • HDMI output  
Panasonic DMC-G1 & 14-45mm f/3.5-5.6 OIS Kit  
(equivalent 28-90mm) – SRP £599.99 **£488.99**  
Panasonic DMC-G1 with 14-45mm f/3.5-5.6 OIS  
(equivalent 28-90mm) & 45-200mm f/4.0-5.6 OIS Kit  
(equivalent 90-200mm) – SRP £949.99 **£599.99**
- 2. Panasonic LUMIX DMC-GH1**  
Hybrid model combining the usability of a bridge  
camera with the interchangeable lens options of a  
DSLR – and now adding HD video! • 12.3  
Megapixels from Live MOS sensor • Full HD video in  
AVCHD format • 3.0-inch LCD with Live View • 3fps  
high speed burst shooting  
Panasonic DMC-G1 & 14-45mm f/3.5-5.6 OIS Kit  
**£WEB** (equivalent 28-90mm)

- 3. Samsung NX**  
New hybrid system camera from Samsung  
combining the bells and whistles of a DSLR with  
the convenience of a snapshot camera.
- 4. Samsung GX20**  
Range-topping model with Pentax KAF lens  
mount. • 2.7" LCD with Live View • ISO100-6400  
• 3fps continuous capture • SD/SDHC card storage  
Samsung GX20 & 18-55 f/3.5-5.6 II **£539.00**  
(equivalent 27-82.5mm) – SRP £899.99  
Samsung GX20 body – SRP £849.99 **£499.99**  
Samsung GX20 with 18-55 f/3.5-5.6 & 50-200  
f/4.0-5.6 (equivalent 76.5-306mm)  
– SRP £899.99 **£599.00**

Bags & Tripods  
See pages 24 & 25





## TAMRON Lenses



**90mm f/2.8 Di Macro** **£339.99**  
Canon, Nikon, Pentax, Sony Fit

Save  
**£125**  
on SRP

**14mm SPAF f/2.8 (Nikon/Sony Fit) (2)** was £1,199.99... **£599.99**  
**10-24mm SPAF f/3.5-4.5 Di-II LD ASPHERICAL IF**  
(Canon/Nikon/Pentax/Sony fit) was £500.00... **£379.99**



**17-50mm f/2.8 Di II** **£309.99**  
Canon/Pentax/Sony Fit

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**£130**  
on SRP

**18-200mm AF f/3.5-6.3 XR Di-II LD ASPHERICAL (IF) MACRO**  
(Canon/Nikon/Sony/Pentax fit) was £300.00... **£158.99**  
**18-250mm AF f/3.5-6.3 Di-II LD ASPHERICAL (IF) MACRO**  
(Canon/Nikon/Sony/Pentax Fit) was £500.00... **£349.99**  
**18-270mm AF f/3.5-6.3 Di II VC LD ASPHERICAL (IF) MACRO**  
(Canon/Nikon Fit) was £600.00... **£449.99**  
**28-75mm SPAF f/2.8 XR Di Macro**  
(Canon/Nikon Fit) was £450.00... **£339.99**  
**28-75mm SP f/2.8 XR Di LD ASPHERICAL (IF)**  
(Macro Pentax Fit) (1) was £450.00... **£269.99**  
**180mm SPAF f/3.5 Di (Canon/Nikon/Pentax Fit)**  
was £877.00... **£699.99**  
**28-200mm AF f/3.8-5.6 XR Di (Canon/Nikon/Pentax Fit)**  
was £320.00... **£257.99**



**28-300mm f/3.5-6.3 XR Di LD (Canon/Nikon)** **£299.99**  
Special price on Sony fit **£249.99**

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**£100**  
on SRP

**28-300mm AF f/3.5-6.3 XR Di VC LD ASPHERICAL (IF) MACRO**  
(Nikon/Canon Fit) (4) was £650.00... **£459.99**  
**28-300mm SPAF f/3.5-6.3 XR Di LD ASPHERICAL IF Macro**  
(Pentax Fit) (1) (Sony Fit) (2) was £400.00... **£249.99**  
**55-200mm AF Di II (Canon Fit)**  
was £150.00... **£109.99**  
**70-200mm f/2.8 Di LD IF Macro (Canon Fit)**  
was £810.00... **£469.99**  
**Tamron 70-200mm f/2.8 Di LD (IF) Macro**  
(Nikon/Pentax/Sony Fit) (2) was £800.00... **£659.99**  
**Tamron AF 70-300mm f/4.0-5.6 Di LD Macro 1:2**  
(Canon/Nikon/Pentax Fit) was £166.00... **£123.99**  
**Tamron AF 200-500mm f/5.0-6.3 Di LD IF**  
(Canon/Nikon Fit) was £1,100.00... **£829.99**

## Tokina Lenses

**12-24mm f/4 D DX**  
(Nikon/Canon AF)  
only **£429.99**

The all-new AT-X 12-24 f4 AF PRO DX lens is Tokina's first lens designed for use exclusively on Canon and Nikon Digital SLR cameras having an APS-C sized sensor. This lens gives the digital photographer an ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom range on a 35mm film camera while maintaining a bright constant aperture of f/4.



Save  
**£155**  
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Save  
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**11-16mm f/2.8 Pro DX** **£499.99**  
Nikon/Canon AF



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**£130**  
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**10-17mm AT-X f/3.5-4.5 DX**  
Canon fit  
Nikon fit

only **£469.99**  
only **£349.99**

**35mm AT-X f/2.8 Macro AF Pro DX**  
(Canon/Nikon AF) was £472.67... **£359.99**  
**100mm AT-X f/2.8 Macro D**  
(Nikon/Canon AF) was £458.87... **£349.99**  
**10-17mm AT-X Pro f/3.5-4.5 DX**  
(Canon/Nikon AF) was £641.70... **£349.99**  
**11-16mm AT-X Pro f/2.8 DX**  
(Canon/Nikon AF) was £653.44... **£499.99**  
**12-24mm AT-X f/4 D II Aspherical AT-X124 Pro DX II**  
was £655.50... **£655.50**  
**16-50mm AT-X Pro f/2.8 DX**  
(Canon/Nikon AF) was £810.34... **£599.99**  
**50-135mm AT-X Pro f/2.8 DX**  
(Canon/Nikon AF) was £753.27... **£669.99**  
**80-400mm AT-X f/4.5-5.6 D**  
(Nikon/Canon AF) was £760.22... **£559.99**

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**1.4x Pro 300 DG**  
Conversion Lens  
S-element multicoated  
teleconverter ideal for  
telephoto lenses  
(Canon/Nikon Fit)  
SRP £235.99  
**£119.90**



Save  
**£116**  
on SRP

**Teleplus DG 1.5x MC**  
(Pentax/Canon/Sony/Nikon Fit) was £119.99... **£79.99**  
**1.4x Pro 300 DG Conversion Lens**  
(Canon/Nikon Fit) was £235.99... **£119.99**  
**AF 2x MC7 Conversion Lens**  
(Canon/Nikon/Sony/Pentax Fit) was £184.98... **£119.99**  
**AF 2x Pro 300 DG Conversion Lens**  
(Canon/Nikon Fit) was £250.99... **£139.99**  
**AF 3x Pro 300 DG Conversion Lens**  
(Canon/Nikon/Sony Fit) was £262.99... **£179.90**  
**DG Tube Set 36+20+12**  
(Canon/Nikon/Sony Fit) was £164.99... **£129.99**

### Lensbaby Muse

Squeeze the Muse to  
focus, and bend your  
Sweet Spot around  
the photo  
(Double Glass)  
(Canon/Nikon/Sony  
/Pentax/Olympus EF)  
SRP £119.99  
**£99.99**



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**£20**  
on SRP

**Original 2.0**  
(Canon Fit) (1) was £100.00... **£69.99**  
**LBMP-Muse (Plastic)**  
(Canon/Nikon/Sony/Pentax/Olympus EF) was £82.99... **£75.00**  
**LBM2-Muse (Double Glass)**  
(Canon/Nikon/Sony/Pentax/Olympus EF) was £119.99... **£99.99**  
**LBXCC- Composer**  
(Canon/Nikon/Sony/Pentax/Olympus EF) was £199.99... **£164.99**  
**Optic Kit Plastic Optic, Pinhole, zone plate,**  
single glass optic was £82.99... **£74.99**  
**0.42x Super Wide Lens**... **£65.00**

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Achieve instant effects  
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**Cokin • B+W • Hoya**  
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P-Series filter holder  
with any DSLR  
**WORTH £9.40**

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**Sigma 18-50mm**  
f/2.8 DC EX Macro  
Canon/Nikon/Sony/Sigma fit  
**£319.99**



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**Sigma 150-500mm**  
f/5-6.3 DG OS HSM  
**£727.99**



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**Sigma 18-200mm**  
f/3.5-6.3 OS DC **£287.99**



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**Sigma 70-200mm**  
f/2.8 APO EX DG  
Macro II HSM  
**£669.99**



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**Sigma EF 530 Super DG**  
Canon/Nikon/Pentax/Sony/Sigma  
**£209.99**



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**Sigma Macro EM-140 DG**  
Canon/Nikon/Sony **£299.99**

**Sigma EF 530 ST DG**  
Canon/Nikon/Pentax/Sony/Sigma  
**£139.99**



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on SRP

**NEW!**



**Sigma SD15 £WEB**  
New D-SLR equipped with the 14MP Foveon X3 sensor. • TRUE II processor • Large 3" LCD

**NEW!**



**Sigma DP2 £599.99**  
Long awaited update of the 14MP Foveon X3 sensor compact. 24mm (41mm equiv.) f2.8 lens.

## Sigma Filters

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## Lenses

4.5mm f/2.8 EX DC HSM Fisheye (Canon/Nikon/Sigma fit)	<b>£724.99</b>
8mm f/3.5 Circular Fisheye (Canon/Nikon fit)	<b>£719.99</b>
10mm f/2.8 EX DC HSM Fisheye (Canon/Nikon/Sigma fit)	<b>£568.99</b>
15mm f/2.8 EX Fisheye (Canon Fit)	<b>£568.99</b>
20mm f/1.8 EX DG Aspherical (Canon/Nikon Fit)	<b>£479.99</b>
24mm f/1.8 EX DG Asp. Macro (Canon/Nikon/Olympus fit)	<b>£398.99</b>
28mm f/1.8 DG Macro Aspherical (Nikon Fit)	<b>£309.99</b>
30mm f/1.4 EX DC HSM (Canon/Sony/Nikon/Olympus fit)	<b>£388.99</b>
50mm f/2.8 EX DG Macro AF (Sony/Canon/Nik/Ptx/Sig/Sony fit)	<b>£238.99</b>
50mm f/1.4 EX DG HSM (Canon/Nikon Fit)	<b>£359.99</b>
70mm f/2.8 EX DG Macro (Canon/Nikon/Sony Fit)	<b>£399.99</b>
105mm f/2.8 EX DG Macro (Canon/Nik/Ptx/Sig/Olv/Sony)	<b>£383.99</b>
150mm f/2.8 EX DG HSM Macro (Canon/Nikon Fit)	<b>£569.99</b>
180mm f/3.5 (Canon Fit)	<b>£899.99</b>
300mm f/2.8 EX APO DG (Canon/Nikon/Pentax Fit)	<b>£2149.99</b>
500mm f/4.5 APO EX DG HSM (Canon/Nikon Fit)	<b>£3784.99</b>
800mm f/5.6 (Canon Fit)	<b>£6499.99</b>
10-20mm f/3.5 EX DC HSM (Canon/Nikon/Sony)	<b>£WEB</b>
10-20mm f/4.5-6.3 EX DC HSM (Canon)	<b>£374.99</b>
10-20mm f/4.5-6.3 EX DC HSM (Four Thirds/Nikon fit)	<b>£394.99</b>

10-20mm f/3.5 EX DC HSM (Sony)	<b>£WEB</b>
12-24mm f/4.5-5.6 DG EX Asp HSM (Canon/Nik/Ptx/Sig)	<b>£679.99</b>
17-35mm f/2.8-4.5 EX DG ASP HSM (Canon Fit) (1)	<b>£294.99</b>
17-70mm f/2.8-4.5 DC Macro (Canon/Nik/Ptx/Sony/Sig fit)	<b>£247.99</b>
18-50mm f/3.5-5.6 DC (Canon/Nik/Four Thirds/Sigma Fit)	<b>£78.99</b>
18-50mm f/2.8 DC EX Macro (Canon/Nik/Sony/Sigma Fit)	<b>£319.99</b>
18-50mm f/2.8-4.5 DC OS HSM (Canon/Nik/Sony/Ptx/Sig)	<b>£299.99</b>
18-125mm f/3.8-5.6 DC OS HSM (Canon/Nik/Sig Fit)	<b>£245.99</b>
18-200mm f/3.5-6.3 DC (Canon/Nik/Ptx/Sony fit)	<b>£287.99</b>
18-200mm f/3.5-6.3 DC for 40x (Nikon Fit)	<b>£214.99</b>
18-200mm f/3.5-6.3 DC OS (Nikon/Sigma Fit)	<b>£287.99</b>
18-250mm OS (Canon Fit)	<b>£559.99</b>
24-70mm f/2.8 EX DG Macro (Canon Fit)	<b>£428.99</b>
24-70mm f/2.8 IF EX DG HSM (Canon/Nik/Ptx/Sony/Sig fit)	<b>£799.99</b>
24-70mm f/2.8 Macro EX DG (Nikon Fit)	<b>£428.99</b>
28-300mm f/3.5-6.3 DG Macro (Canon/Pentax/Nikon)	<b>£244.99</b>
28-300mm f/3.5-6.3 Macro (Sigma Fit)	<b>£159.99</b>
50-150mm f/2.8 II EX DC HSM (Canon/Nik/Ptx/Sig/Sony)	<b>£563.99</b>
50-200mm f/4.0-5.6 DC OS HSM (Canon/Nik/Ptx/Sig/Sony)	<b>£299.99</b>
50-500mm f/4.0-6.3 APO EX DG HSM (Canon Fit)	<b>£1069.99</b>

55-200mm f/4.0-5.6 DC (Canon fit)	<b>£79.99</b>
55-200mm f/4.0-5.6 DC (Nikon fit)	<b>£109.99</b>
55-200mm f/4.0-5.6 DC (Pentax Fit)	<b>£89.99</b>
55-200mm f/4.5-5.6 DC (Four Thirds Fit)	<b>£89.99</b>
70-200mm f/2.8 II APO EX DG Macro (Canon Fit)	<b>£669.99</b>
70-200mm f/2.8 II APO EX DG Macro (Four Thirds)	<b>£669.99</b>
70-300mm f/4.5-5.6 APO DG Macro (Canon fit)	<b>£174.99</b>
70-300mm f/4-5.6 DG Macro (Nikon built in motor drive)	<b>£1269.99</b>
70-300mm f/4.0-5.6 APO DG Macro (Sigma Fit)	<b>£156.99</b>
70-300mm f/4.0-5.6 DG Macro (Sony fit)	<b>£126.99</b>
80-400mm f/4.5-5.6 EX DG APO OS (Canon Fit) (1)	<b>£749.99</b>
100-300mm f/4.0 EX IF DG APO (Canon/Nikon Fit)	<b>£1123.99</b>
120-300mm f/2.8 EX IF HSM APO (Canon fit)	<b>£2399.99</b>
120-400mm f/4.5-5.6 DG OS HSM (Canon/Ptx/Sig/Sony Fit)	<b>£597.99</b>
150-500mm f/5.6-6.3 DG OS HSM (Canon Fit)	<b>£727.99</b>
200-500mm f/2.8 APO EX DG (Canon Fit)	<b>£20999.99</b>
200-500mm f/2.8 APO EX DG (Nikon Fit)	<b>£16999.99</b>
300-800mm f/5.6 EX DG APO HSM (Canon/Nikon Fit)	<b>£7273.99</b>
1.4x APO DG Tele Converter (Canon/Nikon Fit)	<b>£189.00</b>
2x APO EX DG Tele Conv. (Canon/Nikon Fit)	<b>£229.99</b>





## 1 Filters

We stock B+W, Cokin, Hoya, Marumi, Sigma, Canon and Nikon filters



## 2 Visible Dust Arctic Butterfly SD800 Pro Kit £99.95

## 3 Seculine Twin-1 R3 UT Universal £31.99



## 4 Jobo Digital Frame 10.4" £109.99



## 5 LaCie Rugged Storage from £99.00



## 6 Gossen Digipro F £139.99

Save £70 on SRP

Save £45 on SRP

## 7 Epson P3000 £294.99



## 8 Kenro 5 in 1 Reflector 32" £50.95

## 9 Joby Gorillapod SLR £26.99



## 10 Sandisk Image Mate All-in-one USB 2.0 Reader/Writer £28.99

## Essential add-ons for the photographer

### 1. Filters

Achieve instant effects and protect your optic from scratches too! Brands stocked: • Cokin • B+W • Hoya • Marumi • Sigma • Canon • Nikon

### 2. Visible Dust Arctic Butterfly SD800 £99.99

Sensor-cleaning tool including everything a photographer needs: • APS, 1.6x & 1.0x-1.3x size sensor brushes • Angled mirror/focusing screen brush and a one-size-fits-all brush adapter – SRP £119.99 Visible Dust Hurricane Blower – £7.95

### 3. Seculine Twin-1 R3 UT Universal £31.99

For studio photography, travel or giving you the freedom to move around your subject. Or get yourself in the picture – ideal for family portraits!

### 4. Jobo Digital Frames £109.99

Display your photos instantly with this stylish 10.4-inch photo frame. • Full screen or thumbnail display • 512MB internal memory – SRP £180.00

Jobo 7" digital frame with 1GB internal memory SRP £144.99 – £89.95

### 5. LaCie Rugged Storage from £99.00

Rugged mobile hard disk drive shock proofed up to 2.2 metres and offering true portability and convenience. • LaCie Sync and LaCie Backup Assistant software included • High speed USB 2.0

### 6. Gossen Digipro F £139.99

High precision, versatile and compact exposure meter for flash and ambient light, with swivel head. • Multiple flash calculation • Digital read out in 1/10 steps • Stored presets and pre-programming • Auto switch off – SRP £230.00

### 7. Epson P3000 £294.95

Store, manage and share your photos and movies with this sleek, powerful, compact multimedia viewer. It's perfect for sharing memories with friends, or as a portable, professional photo assistant. SRP £339.99

### 8. Kenro 5 in 1 Reflector 32" £50.95

Foldable reflector stored in a compact case and delivering a wide range of creative lighting options. • Includes a black blocking out panel plus silver, white and gold panels. Kenro 5 in 1 Reflector 22" £27.60

### 9. Joby Gorillapod SLR from £44.00

Get yourself in a twist with this malleable tripod that will provide image stabilisation anywhere and everywhere.

### 10. Sandisk Image Mate £28.99

Transfer your files to your PC quickly, easily and safely with this USB reader that works with all popular types of memory cards and doesn't require an adapter. • Detachable metal stand • One of the fastest USB 2.0 readers on the market.



# SONY

images like.no.other™



**Save  
£70**  
on SRP

## α Digital SLRs

For those wanting to produce more professional looking photographic output, Sony's Alpha range of DSLRs provide a step up from the quality delivered by a digital compact, with comprehensive on-board features. These include Super Steady Shot image stabilisation, so any attached lens automatically becomes protected from camera shake..

## α 200 & DT 18-200mm

Award-winning entry level model with technology borrowed from higher-end Alpha models. - SRP £499.99 **£429.00**

## α 350 & DT 18-70mm

With tilt and swivel rear LCD screen with Live View.

- SRP £599.99 **£399.00**

See page 14 for other Sony Alpha DSLRs

**Save  
£160**  
on SRP



## α Lenses

Sony's range of lenses is growing as rapidly as its Alpha family of DSLRs, meaning there's one to fit every subject and shooting scenario. And, for when there's no compromise to be made on quality or performance, enthusiasts turn to the optics of Carl Zeiss, world renowned for some 150 years. Special coatings ensure both bright images and ones that are free from flare and ghosting.

**Save  
£150**  
on SRP



## HANDYCAM®

Whether you're shooting home movies in standard or high definition, Sony has the tools with which memories are made and just as importantly preserved. The slim-line titanium cased TG3 is the world's smallest and lightest high definition camcorder, storing video and stills direct to removable media card, so if you want to shoot for longer simply utilise a larger capacity. No wonder they call it a Handycam.

**Sony HDR-TG3 - SRP £569.99 **£419.00****

Upload direct to the Internet with this lightweight and fun camcorder boasting powerful 60x optical zoom, 4GB internal memory, plus the option to boost capacity via Memory Stick. Also features 2.7-inch LCD, stereo sound, 13 hours battery life.

**Sony DCR-SX30 **£229.00****

See pages 31 for other Sony Handycams.





## Cyber-shot

For digital snapshots like no other, Sony's svelte and attractive Cyber-shot range compromises neither on style nor performance. Just 13.9mm slim at its widest point, this stylish 12.1MP camera is sure to suit any pocket. Also features 720p HD movies, 3-inch touch screen LCD, plus the very useful Smile Shutter mode and optical SteadyShot image stabilisation.

**Sony DSC-T90** – SRP £299.99 **£269.00**



**NEW!**

**Save £30**  
on SRP



Also available in Black, Pink, Blue or Brown

**Save £10**  
on SRP



## Digital Picture Frames

Why leave those cherished digital memories languishing on the hard drive of your PC when you can share them with friends and family and experience the warm glow of togetherness? Digital picture frames are a great gift idea for all ages. The DPF-D70 as shown features a 7-inch frame with elegant, contemporary design and superb image quality.

**Sony DPF-D70** – SRP £99.99 **£89.99**

See instore or online for more Sony Digital Picture Frames

## Cyber-shot

Achieve great looking pictures with the minimum of fuss courtesy of this 10.1MP, wide-angle 4x optical zoom lens snapshot with SteadyShot and Face Detection. Fun in-camera retouching and easy shooting mode make this perfect for beginners.

**Sony DSC-S950** **£109.00**



**NEW!**



Available in Black, Pink or Silver

**NEW!**



W270 – available in Black, Silver, Red or Gold

W220 – available in Black, Silver, Pink or Blue

**NEW!**



## Cyber-shot

Compact and stylish high quality 12.1MP cameras with simple point and shoot features including Smile Shutter and Intelligent Scene Recognition plus wide-angle lens. The W220 adds Optical SteadyShot, and the W270 Sx optical zoom and HD movies.

**Sony DSC-W210** **£149.99**

**Sony DSC-W220** **£159.99**

**Sony DSC-W270** **£229.00**



**NEW!**

W210 – available in Black, Silver, Pink or Green

Tel: 01444 23 70 80

Park Cameras | 21



# Flashguns & Studio Lighting



Save  
£100  
on SRP

**1 Nissin Di866 £259.99**



Save  
£40  
on SRP

**2 Marumi Ringflash DRF14 £109.99**



Save  
£300  
on SRP

**3 Metz 76 MZ-5 £499.99**



Save  
£52  
on SRP

**4 Metz 58 AF-1 £288.00**



Save  
£50  
on SRP

**5 Sigma 530 Super DG £209.99**



Save  
£45  
on SRP

**6 Sunpak PF30X £79.99**



Save  
£13  
on SRP

**8 Kenro FlashMeter £49.99**



Save  
£78  
on SRP

**9 Bowens 200/200 Twin Head Kit (BW4713) £479.99**



Save  
£50  
on SRP

**7 Proline Apollo 180/180 £249.99**



Save  
£50  
on SRP

**10 Bowens 500/500R Twin head kit £929.99**

Buy online at [parkcameras.com](http://parkcameras.com) or find even more ideas in-store

**1. Nissin Di866 £259.99**

An ideal partner to a Canon or Nikon DSLR, offering the latest TTL flash control technology and the world's highest power in its clip-on class. With wide-angle diffuser and catch light reflector. Firmware can be updated via USB port. SRP £359.99

**2. Marumi Ringflash DRF14 £109.99**

The perfect choice for photographers wanting shadow free illumination. The flashlight is situated directly between the lens and the subject. Available with either Canon or Nikon fitting. SRP £150.65

**3. Metz 76 MZ-5 £499.99**

The world's first flash with USB socket for software updates. Features a high GN of 58 at ISO 100/21° and 105mm focal length, plus for the first time Metz has integrated a reflector card. SRP £800.00

**4. Metz 58 AF-1 £288.00**

Compact, lightweight yet rugged model offering

3.5 fps continuous shooting, 9-point wide area AF, (Canon/Nikon Fit) – SRP £340.00

**5. Sigma 530 Super DG £209.99**

Multifunctional flash providing a large amount of light with a guide number of 53 at ISO 100. Includes an Autozoom function. Canon/Nikon/Pentax/Sigma/Sony Fit) – SRP £249.99

**6. Sunpak PF30X £89.99**

Shoe mount flash available for either Canon or Nikon DSLRs. Features a high guide number of 65.6 at ISO 100, 180 degree swivel control panel, plus bounce head with five settings. (Canon/Nikon Fit) – SRP £124.99

**7. Proline Apollo 180/180 £249.99**

Perfect entry-level two-head kit suitable for home studio and e-Bay product shot-style applications. Also includes softbox, white umbrella, two stands, bag, plus all power leads. SRP £299.99

**8. Kenro Flashmeter £49.99**

This battery powered flashmeter is designed to take light readings from any type of electronic flash unit. – SRP £63.08

**9. Bowens 200/200 Twin Head Kit (BW4713) £479.99**

Fast flash-durations, quick recycle times, auto-dump, flash power control over 5 stops (from full to 1/32), full, off or proportional modelling, audible and modelling light 'ready' indications; as well as the world renowned Travelpak battery connection. SRP £527.85

**10. Bowens 500/500R Twin kit £929.99**

Two head kit suitable for those buying studio lighting for the first time, or looking for exceptional value for money. Includes two Gemini monolights with two Bowens lighting support stands. SRP £976.35





# 3 weeks on the Serengeti Plain. 1000 photos. 50 minutes of video.\* **One SanDisk Extreme III 8GB Card**

If you're serious about photography or video, look no further than SanDisk Extreme III memory cards. With proven reliability and durability, SanDisk Extreme III memory cards deliver the performance you need to get amazing results each and every time, no matter what the shooting conditions. Performance is unquestioned with a read/write speed of 30MB/second, and for extra peace of mind your card is backed by a 10 year warranty.



When it matters. Why trust anything else?

2GB SD Ultra II 15MB/s	£10.99
4GB SDHC Ultra II 15MB/s	£16.99
8GB SDHC Ultra II 15MB/s	£31.99
16GB SDHC Ultra II 15MB/s	£59.99
32GB SDHC Ultra II 15MB/s	£109.99
2GB CF Ultra II 15MB/s	£17.99

2GB SD Extreme III 20MB/s	£17.99
4GB SD Extreme III 30MB/s	£40.99
8GB SD Extreme III 30MB/s	£70.99
16GB SD Extreme III 30MB/s	£94.99
2GB CF Extreme III 20MB/s	£26.99
4GB CF Extreme III 30MB/s	£37.99

8GB CF Extreme III 30MB/s	£62.99
16GB CF Extreme III 30MB/s	£94.99
32GB CF Extreme III 30MB/s	£179.99
4GB CF Extreme IV 45MB/s	£63.99
8GB CF Extreme IV 45MB/s	£112.99
16GB CF Extreme IV 45MB/s	£217.99

\* Approximation. Actual amount of photos / video may vary depending on device, resolution and compression. Based on 12.3MP DSLR camera in JPG fine mode / with 720P HD Video video recording.



# Bags

Once you've decided on your camera equipment, laptop and accessories, you'll need a suitable bag to safely and comfortably transport it in. Luckily we've rounded up a specially chosen selection that ticks all the right boxes.



**1 LowePro Slider 10 Red £7.34**



**2 Pentax Multi-Bag £19.99**

**5 Crumpler Muffin Top from £43.00**



**3 LowePro Slingshot 200AW £57.99**



**4 Tamrac 5564 Explorer 400 £47.99**



**6 Kata DR-465 DPS Digital Rucksack Black with red trim £46.95**

**7 LowePro Vertex 300 AW £144.99**



**8 Tamrac 5585 Expedition 5x Backpack £69.99**



**9 Tamrac 5261 CyberPro Flyer £149.99**



**Acme Made Coming soon!**  
see [www.parkcameras.com](http://www.parkcameras.com) for full details

## Protect your investment in style

**1. LowePro Slider 10 (Red) £7.34**

Stylish pouch designed for the latest ultra compact cameras, adding little weight but superior protection. Made from high-density foam. Also ideal for mobile phones. SRP £14.68

**2. Pentax Multi-Bag £19.99**

Eye-catching shoulder bag for loyal Pentax SLR users. Holds a camera body plus lens, as well as additional lenses and flashgun, providing fast and easy access when you need it. SRP £29.99

**3. LowePro Slingshot 200AW £57.99**

Feature rich bag designed to go from carry mode to ready mode in seconds courtesy of a unique sling design allowing fast access to your kit. Holds DSLR, lens, plus 3 to 4 additional optics. SRP £78.32  
LowePro Slingshot 100AW (SRP £60.72).....**£44.99**  
LowePro Slingshot 300AW (SRP £95.92).....**£69.99**

**4. Tamrac 5564 Explorer 400 £47.99**

Protect a DSLR with lens and grip attached plus two additional lenses, flash and accessories courtesy of this slim profile bag. A Speed Pocket at the front provides fast access to small items. SRP £68.00

**5. Crumpler Muffin Top from £43.00**

Ample room for your belongings is provided by this photo backpack with Chicken Tex Supreme hyper performance nylon construction, with waterproof Ripstop lining and quick access front pocket. Crumpler New Delhi Laptop Bags from **£110.00**

**6. Kata DR-465 DPS £46.95**

The rucksack goes digital with this customisable offering housing a DSLR with mounted lens, 2-3 additional optics, flash and personal gear. Remove padded bottom to convert camera bag to daypack.  
Tamrac 5500 Micro Explorer (£20.00) ..... **£12.00**  
Tamrac 5588 Expedition backpack (£230) **£149.00**

**7. LowePro Vertex 300 AW £144.99**

Rugged backpack for use outdoors, boasting water resistant zippers, adjustable harness and capacity for 1-2 DSLRs, 6-8 lenses, plus tripod or monopod, flash and digital accessories. SRP £204.95

**8. Tamrac 5585 Expedition £69.99**

Mid-size pack perfect for a wide range of photo equipment – including SLRs, flash, lenses and accessories – plus 12-inch screen laptop. The main compartment is foam padded and adjustable. SRP £139.99

Tamrac 5693 Digital 3 (SRP £23.00) ..... **£9.99**  
Tamrac 4314 Tek 14 Zoomster ..... **£24.00**

**9. Tamrac 5261 CyberPro Flyer £149.99**

A rolling briefcase for your photo/computer equipment suited to a large DSLR, several lenses, plus a compact laptop. A front accessory pocket boasts internal paraphernalia pockets. SRP £220.00



## Manfrotto MONOPODS & HEADS

Buy one Get one  
**FREE**

Get a 234 head **FREE** of charge when you buy any one of the following Manfrotto Photo monopods; 334B, 679B, 680B, 681B, 682B, 685B.

Get a 234RC head **FREE** of charge when you buy either a Manfrotto 694CX or 695CX Photo monopod

\*This offer does not include the video monopods or the 776YB and 780B Monopods. This promotion runs from 1st May to the 30th June



**1 Velbon CX440**  
**£24.99**

**Save £20**  
on SRP



**2 Giottos 9351B + MH5011 head**  
**£139.00**

**Save £10**  
on SRP



**3 Giottos 9361B + MH5001 head**  
**£139.99**

**Save £30**  
on SRP



**5 Gitzo GK1380VQR**  
**£494.95**

**Save £55**  
on SRP

**Gitzo G1178M**



**6 Manfrotto 055XB + 128RC**  
**£134.85**

**Save £100**  
on SRP



**7 Manfrotto 190XB + 486RC**  
**£139.85**

**Save £50**  
on SRP

**8 Velbon Sherpa 550R**  
**£79.99**

**Save £27**  
on SRP

**4 Gitzo GT2542L**  
**£476.95**

**Save £53**  
on SRP



**Manfrotto FREE**  
70cm Manfrotto bag worth £29.95 with 055XB + 128RC or 190XB + 486RC

## Improve your photography with one of these sturdy tripods

### 1. Velbon CX440 £24.99

Three section tripod with three way pan-head with auto lock quick release and spirit level. Offers a maximum height of 145cm and a weight of 1.1 kg. SRP £44.99

### 2. Giottos 9351B+MH5011 £139.00

Pro-level aluminium tripod with three way fluid head, minimum working height of 26cm, maximum height of 159cm, maximum load of 5kg, and weight of 2,100g. SRP £149.99

### 3. Giottos 9361B+MH5001 £139.99

New design pro targeted aluminium tripod with three way pan head. The patented multi-function centre column allows for 180° vertical movement and 360° horizontal rotation. SRP £164.99

**Giottos MTL 8351B (SRP £164.95) .....£139.99**

### 4. Gitzo GT2542L £476.95

Mountaineer tripod with carbon fibre tube made of a unique structure of 6 crossed layers that maximises rigidity, vibration absorption and lightweight performance. Supremely versatile. SRP £529.99

### 5. Gitzo GK1380VQR £499.95

Four-section tripod suggesting an excellent choice for MiniDV, compact digital cameras and DSLRs with 135mm lenses, up to a maximum of 200mm. Boasts a height of 172.5cm. SRP £549.99

### 6. Manfrotto

055X + 128RC **£134.85**  
A set of legs making the Manfrotto patented horizontal centre column even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head. SRP £234.85

### 7. Manfrotto

190XDB + 486RC **£139.85**  
Compact, lightweight and portable aluminium tripod allowing for quick and easy height adjustment to a maximum 158cm, with a closed length of 65.5cm/weight of 2.35kg. SRP £189.85  
**Manfrotto 680B Monopod (SRP £49.95) .....£39.95**  
**Manfrotto 785B Modo Tripod (SRP £59.95) .....£49.00**  
**Manfrotto 055XPROB (SRP £149.95) .....£119.95**  
**Manfrotto 190XB (SRP £109.95) .....£93.95**

### 8. Velbon Sherpa 550R £79.99

Strength and versatility for amateurs and pros alike courtesy of this tripod equipped with quick release platform and three-way panhead. SRP £107.00

**Slik Pro 400DX (SRP £138.00) .....£99.99**  
**Slik Pro 580DX (SRP £256.99) .....£109.99**  
**Slik Pro 700DX (SRP £271.99) .....£119.99**



# Digital Cameras

## Instant expert

Today's digital compacts not only offer broader focal ranges – swapping a 3x optical zoom for 10x or 12x at times – they also feature built in image stabilisation to avoid blur in low light or at maximum zoom. Look for the letters 'IS', 'VR' or 'OIS' in the camera model name.

If getting even closer to your subject is a priority, examine 'bridge' models. The Olympus SP-590 UZ for example offers a huge 26x zoom.

Screens are also getting bigger and their resolution increasing – particularly important for compacts offering touch screen operation. Look for 2.5 or 3-inches and a resolution of at least 230k dots. More of today's compacts are additionally shooting High Definition video for viewing on your HD TV set.

A wide-angle lens (26mm or 28mm) and widescreen ratio LCD is also worth seeking out for group portraits and landscapes. For your people pictures, face detection, smile shutter and blink detection can prove helpful, as can light sensitivity up to ISO6400 for photography in the dim.

For longer battery life, a rechargeable lithium ion cell is preferable to AAs. And, if you're going to be taking photos down by the pool, consider a water, dust and shockproof model.



## “Look for ‘IS’, ‘VR’ or ‘OIS’ in the model name”

### Key features:

6 MP

#### Resolution

The number of effective Megapixels that the camera sensor captures. Generally the more pixels the more detailed the images.

3x ZOOM

#### High Definition

Get closer to your subject. Not to be confused with digital zoom which simply enlarges a central portion of the image.

Face

#### Face Detection

Most new models incorporate technology that recognises the human face and ensures they are captured pin-sharp and perfectly exposed.

IS

#### Image Stabilisation

There are a number of systems available on selected cameras which reduce the camera shake effect and help shooting in low light.



Canon Powershot SX200 IS: Capture more in your frame with a powerful and compact 12x wide-angle (28mm) optical zoom lens and 12.1MP. £284.00  
**ONLY £244.00 AFTER CASHBACK!**



Fujifilm F200 EXR: NEW Super CCD EXR 12 Megapixel switchable sensor. 5x Fujinon Optical zoom lens and Dual Image Stabilisation. £249.99

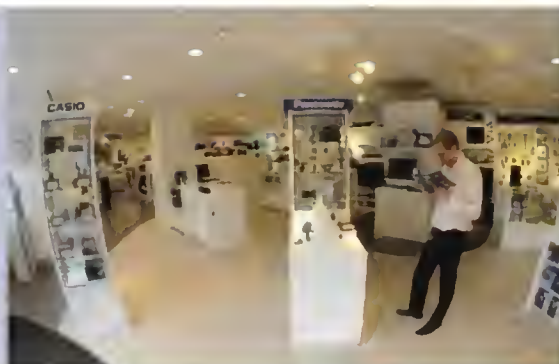
### Choosing your Digital Camera at Park Cameras

With over 250 products 'live' in our touch and try showroom, including leading brands such as Canon, Nikon, Sony, Olympus, Fujifilm, Panasonic, Pentax and Samsung, photo enthusiasts can be confident that they will find exactly what they are looking for, and more, when they visit. We offer a consistently high and unrivalled level of service to

everyone dealing with Park Cameras, and are confident we can meet the needs of a broad range of photographers.

And, when it comes to compact cameras, there really is something for everyone – from shockproof and waterproof models for adventurous types (or those with young families) to huge zoom models for

photographers who want to get closer to the action without having to take a single step forward. The linking theme is that, no matter how feature packed a compact is, most will fit into your trouser or jacket pocket for the ultimate in convenience. If you're unsure, one of our experts will be happy to point you in the right direction.





## Canon



**1 Canon PowerShot A480 £119.00**  
Camera, case & 2GB card – only £136.99



**2 Canon IXUS 100 IS £229.00**  
Camera, case & 4GB card – only £249.99



**3 Canon IXUS 110 IS £274.00**  
Camera, case & 4GB card – only £295.99



**4 Canon PowerShot SX200 IS £284.00**  
ONLY £244.00 AFTER CASHBACK!



**5 Canon IXUS 990 IS £319.00**  
Camera, case & 4GB card – only £339.99



**6 Canon PowerShot G10 £419.00**  
Camera, case & 8GB card – only £295.99

## Canon Digital Compacts

**1. Canon PowerShot A480 £119.00**  
Easy-to-use 10 megapixel model with 3.3x optical zoom • 15 shooting modes • Auto Red-eye correction • 2.5" LCD screen • Motion Detection & Face Detection technology SRP £129.00  
Available in Silver, Black, Blue or Red  
**PowerShot A480 Kit** – includes; Camera, Tamrac Neo Digital 7 case & 2GB SD card  
SRP £151.97 **SAVE £15 - £136.99**

**2. Canon IXUS 100 IS £229.00**  
Eye-catching compact camera with 12.1 megapixels, 3x image stabilised zoom and Motion Detection Technology. • HD resolution movie recording • 2.5-inch LCD and iContrast. SRP £299.00  
Available in Gold, Black, Silver or Red  
**IXUS 100 IS Kit** – includes; Camera, Tamrac Neo Digital 5 case & 4GB SD card  
SRP £324.99 **SAVE £75 - £249.99**

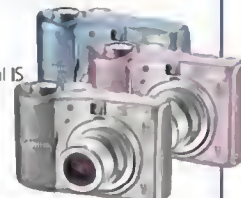
**3. Canon IXUS 110 IS £274.00**  
Stylish camera sporting wide-angle (28mm) 4x optical zoom with IS. 12.1 megapixels resolution and fast DIGIC 4 processor • HD movies and HDMI connection • Motion Detection, Face Detection and Smart Auto mode SRP £349.00  
Available in Silver, Gold, Pink or Blue  
**IXUS 110 IS Kit** – includes; Camera, Tamrac Neo Digital 5 case & 4GB SD card  
SRP £374.99 **SAVE £79 - £295.99**

**4. Canon PowerShot SX200 IS £284.00**  
Wide angle (28mm) 12x optical zoom compact boasting 12.1 megapixels and fast DIGIC 4 processor • HD movies and HDMI connection • Motion Detection & Face Detection technology SRP £359.00 Available in Blue, Black or Red  
**ONLY £244.00 AFTER CASHBACK!**  
**PowerShot SX200 IS Kit** – includes; Camera, Tamrac 5691 Digital 1 case & 4GB SD card  
SRP £389.97 **SAVE £80 - £309.99**

**PowerShot** Wherever life takes you, make every shot a PowerShot.

**Canon PowerShot A1100 IS £189.00**

• 12.1 megapixels • 4x optical IS zoom • 2.5" LCD with OVF  
• Auto Red-Eye Correction  
Silver, Pink or Blue finish available (SRP £219.00)



**Canon PowerShot A2100 IS £219.00**

• 12.1 megapixels • 3.0" LCD  
• 6x optical 5 zoom  
• VGA movies (SRP £259.00)



**Canon PowerShot SX10 IS £299.00**

• 10 megapixels • 2.5" LCD  
• 20x optical zoom  
• Movies with stereo sound (SRP £399.00)



**Canon PowerShot D10 £299.00**

• Resistant to water, shock, dust & cold • 12.1 MP • 2.5" LCD  
• 3x optical 5 zoom (SRP £379.00)



**Canon PowerShot SX1 IS £429.00**

• 10 megapixels • 2.8" LCD  
• 20x optical zoom • RAW recording (SRP £589.00)

**DIGITAL IXUS**

The ultimate style icon, packed with leading Canon features.



**Canon IXUS 95 IS £199.00**

• 10 megapixels • 2.5" LCD  
• 3x optical zoom  
Silver, Grey, Pink or Blue finish available (SRP £249.00)



**Canon IXUS 870 IS £239.00**

• 10 megapixels • 3" LCD  
• 4x optical 5 zoom • Face Detection • VGA movies  
Silver or Gold available (SRP £299.00)



**Canon IXUS 980 IS £279.00**

• 14.7 megapixels • 2.5" LCD  
• 3.7x optical IS zoom • Face detection and Anti-blur Motion Detection modes • VGA movies (SRP £389.00)

**5. Canon IXUS 990 IS £319.00**

Elegant 12 MP camera with 5x optical IS zoom  
• HD movies with HDMI connection • Smart Auto mode and Scene Detection technology • Motion & Face Detection technology • Zoom blur mode SRP - £379.00  
**IXUS 990 IS Kit** – includes; Camera, Tamrac Neo Digital 5 case & 4GB SD card  
SRP £404.99 **SAVE £65 - £339.99**

**6. Canon PowerShot G10 £419.00**

Powerful compact sporting a 14.7 megapixel sensor, 5x wide angle lens with image stabilisation  
• 3-inch LCD • 26 shooting modes • RAW support • Range of accessories – SRP - £563.00  
**PowerShot G10 Kit** – includes; camera, Tamrac Digital 2 case & 8GB Extreme III SD card  
SRP £635.99 **SAVE £156 - £479.99**



# Digital Cameras



**Pentax Optio E70 Kit £94.99**  
 • 10 megapixels • 2.4" LCD  
 • 3x optical zoom • Face Recognition & Smile Detection



**Casio Exilim Zoom EX-Z1 £139.99**  
 • 10.1 megapixels • 2.7" LCD  
 • 3x optical zoom (SRP £149.99)  
 Available in six colours



**Nikon CoolPix S220 £139.99**  
 • 10 megapixels • 2.5" LCD  
 • 3x optical zoom (SRP £149.99)



**Fujifilm FinePix Z30 Kit £149.99**  
 • 10 megapixels • 2.7" LCD  
 • 3x optical zoom  
 • Web friendly features (SRP £169.99)  
 Available in eight colours



**Pentax Optio P70 £149.99**  
 • 12 megapixels • 2.7" LCD  
 • 4x wide angle zoom  
 • HD movie clips (SRP £169.99)



**Samsung ST50 £169.00**  
 • 12.2 megapixels • 2.7" LCD  
 • 5x optical zoom  
 • Beauty Shot mode  
 ST50 with 4GB SD card **£180.00**



**Ricoh R10 £174.99**  
 • 10 megapixels • 3.0" LCD  
 • 7.1x optical zoom (SRP £199.99)  
 Available in black, brown and silver



**Fujifilm FinePix Z33WP £179.99**  
 • 10 megapixels • 2.7" LCD  
 • 3x optical zoom  
 • Waterproof to 3 metres (SRP £199.99)  
 Available in six colours



**Samsung IT100 £199.99**  
 • 12.2 megapixels • 3.0" LCD  
 • 5x optical zoom  
 • 720p HD movies  
**FREE 4GB SD CARD!**



**Sony Cyber-shot H50 £249.99**  
 • 9.1 megapixels • 3.0" LCD  
 • 15x optical zoom  
 • ISO3200 light sensitivity (SRP ---£279.99)



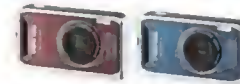
**1 Nikon CoolPix L20 £129.99**



**3 Samsung WB500 £198.00**  
 Camera, case & 4GB card – only £209.00



**5 Olympus Mju Tough 6000 £229.00**  
 Camera, case & 2GB card – only £239.00



**2 Pentax Optio W60 £179.99**  
 Camera, case & 4GB card – only £190.99



**4 Olympus Mju Tough 7000 £209.00**



**6 Casio Exilim EX-FC100 £259.99**  
 Camera & 4GB Ultra II card – only £274.99

## Style, Performance

- 1. Nikon CoolPix L20 £129.99**  
 Simple to use with 3" LCD and auto scene selector.  
 • Two anti blur technologies • Smart portrait system including Smile Mode and blink warning.  
**CoolPix L20 Kit – includes: camera, Tamrac 3807 case & 2GB SD card – £144.99**  
 Please ask in-store for more additional offers
- 2. Pentax Optio W60 £179.99**  
 Waterproof model (to 4 metres for two hours) with wide angle 5x zoom and operability in -10°C.  
 • HD resolution movie recording  
 • Digital SR Shake Reduction. – SRP £215.31  
 Optio W60 + 4GB SD card – **£190.99**
- 3. Samsung WB500 £198.00**  
 Stylish ultra wide angle (24mm), 10.2 megapixel 10x optical zoom compact with dual image stabilisation. • HD resolution movie recording  
 • Photo Style Selector. SRP - £299.99  
 Samsung WB500 + 4GB SD card – **£209.00**

- 4. Olympus Mju Tough 7000 £209.00**  
 Exceptional 7x image stabilised optical zoom camera packed with high-end features. • 3-inch HyperCrystal II LCD • Intelligent Auto mode • 11 fps shooting • Dual image stabilisation – SRP £239.99  
 Mju Tough 7000 + 2GB xD card **£219.00**
- 5. Olympus Mju Tough 6000 £229.00**  
 Action proof compact that's shockproof to 1.5 metres, waterproof to three and freeze proof to -10°C. • 3.6x wide optical zoom • Tap control menu  
 • Dual image stabilisation – SRP £249.99  
 Mju Tough 6000 + 2GB xD card **£239.00**  
 Olympus Mju B000 – SRP £299.99 **£279.99**
- 6. Casio Exilim EX-FC100 £259.99**  
 Nine megapixel, 5x optical zoom compact boasting high-speed sequential shooting (up to 30fps) and slow motion function. • 2.7-inch LCD • Bestshot high speed anti shake mode • HD recording – SRP £299.99  
 Exilim EX-FC100 + Sandisk 4GB Ultra II card **£274.99**





**7 Fujifilm FinePix F200 EXR £249.99**



**8 Ricoh CX1 £284.99**



**9 Olympus SP590 UZ £279.99**



**10 Nikon CoolPix P6000 £319.99**



**11 Pentax X70 £329.99**



**12 Sony Cyber-shot HX1 £449.99**

## & Ultra Zoom models

**7. Fujifilm FinePix F200 EXR £249.99**

Fuji's first compact to feature a revolutionary Super CCD EXR sensor for unprecedented quality in low light. • 28mm wide-angle lens • 5x Fujinon zoom • 3-inch LCD • Film simulation modes – Was £329.99

**8. Ricoh CX1 £284.99**

Wide-angle lens compact with 9 megapixels and 7.1x optical zoom • Sensor shift image stabilisation • ISO1600 • 3-inch, 920k dot LCD monitor • Motion JPEG movies – SRP £299.99

**9. Olympus SP590 UZ £279.99**

Compact 12 megapixel bridge camera with a big 26x optical zoom (26-676mm equivalent) • Dual Image Stabilisation • 10fps shooting • HDMI interface • 2.7-inch LCD • P/A/S/M creative modes – SRP £349.99

**10. Nikon CoolPix P6000 £319.99**

Never get lost with this sturdy 13.5 megapixel compact sporting a 4x optical zoom and built in GPS. • RAW shooting • Lens shift VR anti blur • 32.7-inch LCD • Expeed image processor – SRP £379.99  
Please ask in-store for additional money-off voucher opportunities

**11. Pentax X70 £329.99**

All purpose model featuring 24x optical zoom, 11fps high speed shooting and sensor shift shake reduction • 12 megapixels • HD movies • 2.7-inch LCD • Auto Picture modes – SRP £369.99

**12. Sony Cyber-shot HX1 £449.99**

The world's first camera that teams Sweep Panorama, ultra-fast 10fps shooting and HD movie recording. • Smile Shutter mode • Face Detection • 3.0-inch tilt LCD • 20x optical zoom – SRP £499.99

**Sony Cyber-shot**

**W270 £229.00**  
• 12.1 megapixels • 2.7" LCD  
• 5x optical zoom  
• 720p HD movies



**Nikon CoolPix**

**S630 £243.99**  
• 12 megapixels • 2.7" LCD  
• 7x optical zoom  
• 13fps high speed shooting (SRP £289.99)



**Panasonic LUMIX**

**FX40 £249.00**  
• 12 megapixels • 2.5" LCD  
• Wide-angle 5x optical zoom  
• Face recognition (SRP £259.99)



**Sony Cyber-shot**

**T90 £269.00**  
• 12 megapixels • 3.0" LCD  
• 10x optical zoom (SRP £299.99)



**Olympus [μ:Mju]**

**9000 £274.99**  
• 12 megapixels • 2.7" LCD  
• 10x optical zoom (SRP £299.99)



**Casio Exilim Pro**

**EX-FH20 £329.99**  
• 9.1 megapixels • HD movies  
• 40fps capture speed  
• 20x optical zoom (SRP £449.99)



**Sony Cyber-shot**

**T900 £339.00**  
• 12.1 megapixels  
• 3.5" LCD  
• 4x optical zoom (SRP £379.99)



**Panasonic LUMIX**

**TZ7 £WEB**  
• 10.1 megapixels • 3.0" LCD  
• 12x optical zoom  
• HD movies in AVCHD Lite



**Casio Exilim Pro**

**EX-F1 £529.99**  
• 6 megapixels • 2.8" LCD  
• 60fps capture speed  
• 12x optical zoom (SRP £649.99)



**Nikon CoolPix**

**P90 £379.99**  
• 12 megapixels • 3.0" LCD  
• 24x optical zoom  
• Electronic viewfinder  
Please ask in-store for additional money-off voucher opportunities





# Digital Camcorders

## Instant expert

The very latest camcorders feature High Definition (HD) movie recording, impressive zooms, and can store even more footage to smaller, more compact and convenient forms of media – such as the popular SD and SDHC cards.

This has resulted in the camcorders themselves becoming smaller and more portable, with several SD based models slipping easily into a jacket pocket. Increasing adoption of SD as the storage option of choice also benefits consumers in that it is a removable form of media. Therefore your camcorder's recording capacity can be updated with a larger card if wished.

And now, as indicated, those standard definition 640x480 pixels video clips with mono sound are increasingly being swapped and upgraded for High Definition 1280x720 pixels or 'Full HD' 1920x1080 pixels clips, with 5.1 or 7.1 channel surround sound to make the most of home cinema systems.

Alternatives to SD card are built-in hard disk (look for the 'HDD' specification) and less so these days, standard definition mini DV cassette and 8cm DVD models.

It's also worth checking whether your camcorder of choice has built in image stabilisation to avoid shaky footage when shooting at maximum zoom.



## "Full HD 1920x1080 pixels & surround sound"

### Key features:

#### Format

- Mini DV** Records standard definition footage to miniature videotape; the lower priced budget option
- DVD** For the ultimate in convenience, records video straight to 8cm DVD disk
- SD HC** Removable card media format that allows for smaller camcorder body designs – to 'upgrade' the capacity simply choose a larger card
- HDD** Offers far greater storage capacity than other formats, hard drive models are suited to the larger data demands of High Definition footage

#### Optical Zoom

A true zoom, in that no digital processing or image cropping is undertaken, therefore providing the highest possible quality

#### HD

#### High Definition

Full High Definition is an image that measures 1920x1080 pixels; that's approx. four times the number of pixels in standard definition TV broadcasts



Canon Legria FS200: Incredibly compact camcorder recording straight to SD/SDHC memory card. 41x advanced zoom, microphone and headphone jacks, video snapshot mode. £279.99

Sony HDR-TG3: Stylish and compact Full HD camcorder with sturdy titanium body, recording direct to Memory Stick. £419.00

### Choosing your Camcorder at Park Cameras

With audio-visual products in stock from the likes of Sony, Samsung and Panasonic, at Park Cameras we aim to ensure that we not only meet but also exceed the expectations of our valued customers.

So come in and touch and try our large range of the latest camcorders. Whether

you're looking for a HD or standard definition device, a big zoom model or one that isn't much larger than your mobile phone, with built in hard disk drive (HDD) or increasingly removable media in the shape of SD or SDHC, we'll help you make the right choice for your home movies – and at a great price too.

Alternatively, if you can't get to our showroom, visit our website – [www.parkcameras.com](http://www.parkcameras.com) – and our contact centre offer the same high level of service that customers can expect instore. We aim to offer a consistently high and unrivalled level of service to everyone dealing with Park Cameras.





# Digital Camcorders



SD HC 42x zoom

- 1 Samsung SMX-F34 £219.00**  
 Samsung SMX-F34 kit: inc Tamrac 5692 + 8GB SDHC video card **£254.99**



SD MS 60x zoom

- 2 Sony DCR-SX30 £229.00**  
 Sony DCR-SX30 kit: inc Tamrac 5691 + 8GB Memory Stick Pro Duo **£254.99**



9MP stills SD HC 5x zoom

- 3 Sanyo Xacti VPC-CG9 £349.99**



HD 9MP stills SD HC 5x zoom

- 4 Samsung HMX-R10 £369.00**  
 Samsung HMX-R10 kit: inc Tamrac 5691 + 8GB SDHC video card **£399.99**



MS 60x zoom

- 5 Sony DCR-SX50 £299.00**



HD HDD SD HC 10x zoom

- 6 Panasonic HDC-HS300 £1029.00**  
 Panasonic HDC-HS300 kit: inc LowePro Rezo 60 (SRP £1046.60) **£1039.00**

## Samsung MX-H100 £399.00

Renowned Schneider lens with Optical Image Stabilization and high-performance, full-HD video.

- Flash-based solid state drive (SSD)
- 10x optical zoom
- 2.7-inch LCD
- USB 2.0 connectivity



Samsung MX-H100 kit: inc LowePro Edit 110 + 8GB SDHC video card **£439.99**

## Sanyo Xacti CA9 £309.99

New waterproof 'Dual Camera' with 9 megapixel photos and 720P high definition video. • HDMI output.

- 2.5-inch LCD monitor • Face Chaser technology • High speed sequential shooting • 5x optical zoom



Save £40 on previous price

## Panasonic SDR-SW21 £359.00

Compact and rugged SD camcorder that's waterproof, dustproof and shockproof.

- YouTube uploading function • 0.6 second quick start • MPEG2 recording • 10x optical zoom • 700x Super Digital Zoom



Panasonic SDR-SW21 kit: inc LowePro Rezo 50 **£364.99**

## Panasonic HDC-TM300 £979.00

Full HD camcorder with 3MOS sensor and manual operation recording on SD card and internal memory.

- 32GB built-in memory
- Intelligent Auto Mode
- 10.6 megapixel stills
- AF tracking, Manual ring and cold shoe



Panasonic HDC-TM300 kit: inc LowePro Rezo 50 **£995.00**

Buy online at [parkcameras.com](http://parkcameras.com) or find even more ideas in-store

- 1. Samsung SMX-F34 £219.00**  
 YouTube compatible camcorder with 16GB internal memory and digital still photo capability. • SD/SDHC card slot • 680k CCD sensor • 2.7-inch LCD • Web and mobile shooting mode • 34x optical zoom
- 2. Sony DCR-SX30 £229.00**  
 Compact and lightweight standard definition camcorder with powerful 60x optical zoom, 4GB internal memory and the ability to easily upload footage to the Web. • Stereo sound • 2.7-inch wide LCD • SteadyShot image stabilisation
- 3. Sanyo Xacti VPC-CG9 £349.99**  
 'Dual camera' with pistol grip design, shooting high quality 640x480 MPEG4 video and 9 megapixel JPEG photos. • Face chaser functionality • 2.7-inch LCD monitor • Records onto SD card • 40MB internal memory

- 4. Samsung HMX-R10 £369.00**  
 CMOS based Full HD camcorder with 2.7-inch touch screen display and unique ergonomic design for added comfort. • 9-megapixel photos • 5x optical zoom • Records to SD/SDHC card • Lithium ion rechargeable battery
- 5. Sony DCR-SX50 £299.00**  
 Compact and lightweight standard definition camcorder with powerful 60x optical zoom, 16GB internal memory and the ability to easily upload footage to the Web. • Stereo sound • 2.7-inch wide LCD • SteadyShot image stabilisation
- 6. Panasonic HDC-HS300 £1029.00**  
 Full HD 1920x1080 Recording via 3MOS system. • 120GB HDD and SD card slot • Manual Ring, Electrical Viewfinder and Cold Shoe • Intelligent Auto Mode and AF Tracking





# Digital Camcorders



HDD SD HC 70x ZOOM

- 1 Panasonic SDR-S26 £239.00**  
Panasonic SDR-S26 kit: inc. Tamrac 5692 + 8GB SDHC video card **£277.99**



HD HDD SD HC 16x ZOOM

- 2 Panasonic HDC-SD20 £499.00**  
Panasonic SDR-SD20 kit: inc Crumpler The Crisp 'E' 950 **£509.00**



HD SD HC 16x ZOOM

- 3 Sanyo Xacti HD2000 £489.99**  
Sanyo HD2000 kit: including LowePro Clips 100 holdall **£504.99**



DVD 10x ZOOM

- 4 Canon Legria HV40 £899.99**  
Canon Legria H40 kit: inc LowePro Edit 110 bag **£914.99**



HD SD HC 10x ZOOM

- 5 Canon Legria HF-S10HD £1199.99**  
Canon HF-S10HD kit: including LowePro Rezo 60 bag **£1210.99**

Save £190 on previous price!



HD DV 20x ZOOM

- 6 Canon XH-A1s £3259.00**

**Canon DC420 £339.99**  
Shoot video straight to DVD for the ultimate in convenience and ease of use.  
• Megapixel CCD  
• 45x Canon Advanced Zoom  
• Easy mode  
• Quick start  
• LCD video light  
• USB 2.0 high speed connectivity



Save £20 on previous price!

Canon DC420 kit: inc. LowePro Edit 110 **£354.99**

ASK FOR FREE GIFT IN-STORE

**Canon Legria FS22 £499.99**  
Record almost 21 hours of movies to a built-in 32GB drive or use a SDHC card.  
• Megapixel CCD  
• 45x Canon Advanced Zoom  
• Pre record function  
• Microphone and headphone jacks  
• Video Snapshot mode



Save £50 on previous price!

Canon Legria FS22 kit: inc Tamrac 5691 + 8GB SDHC video card **£539.99**

**Sony HDR-XR105E £599.00**

Light, compact and easy to use with superb video and still image quality. Full HD recording on internal 80GB hard disk drive

- Full HD 1920 x 1080 video recording
- Up to 33 hours HD recording
- Carl Zeiss lens with 10x optical zoom
- Super SteadyShot



Sony HHDR-XR105E kit: inc LowePro Rezo 60 **£609.99**

**Sony HDR-XR520VE £1079.00**

Sleek Handycam offering the 'best ever' Full HD recording time – a massive 101 hours – onto a 240GB hard disk.

- Exmor R CMOS sensor
- Optical SteadyShot mode
- GPS inside
- Elionz processor
- 12 megapixel stills



Sony HDR-XR520VE kit: inc Tamrac 5294 **£1086.00**

## Capture all the action with a new camcorder

### 1. Panasonic SDR-S26 £239.00

Compact SD camcorder with 70x zoom and optical image stabilisation. • 0.8-second quick start • Intelligent Auto Mode • MPEG2 recording • YouTube uploading function • 2.7 inch wide LCD • 640x480 pixels stills

### 2. Panasonic HDC-SD20 £546.99

Easy to use and compact Full HD SD camcorder with touch screen operation. • Intelligent auto mode and AF tracking • SD card slot • 16x optical zoom with Leica Dicomar lens • 2.1 megapixel digital stills • MPEG4-AVC/H.264 video format

### 3. Sanyo Xacti HD2000 £489.99

Full HD video shooting 'Dual camera' with pistol grip design, plus the ability to take 8 megapixel photos. • 10x optical zoom for photos • 16x advanced zoom for video • HDMI connectivity via docking station • External microphone jack

### 4. Canon Legria HV40 £899.99

Full HD camcorder recording to tape. • Instant AF • 10x zoom and Super range OIS • Custom key and assignable control dial • Multi-angle Vivid LCD screen • Simultaneous photo shooting • Advanced accessory shoe

### 5. Canon Legria HF-S10HD £1199.99

Pro level quality HD camcorder with the convenience of recording to 32GB dual flash memory. • 8 megapixel photos • Manual control options • Instant AF and Super Range Optical Image Stabilisation • Mini advanced accessory shoe

### 6. Canon XM2 £2199.99

Robust professional level digital camcorder • 1.7 megapixel photos • 470k pixel 3CCD system • 1/6th of a second shutter speed • 16:9 framing • Custom keys • Zoom speed adjust • 2-channel audio





**SAMSUNG**

Let your eyes be seduced by the slender designs of Samsung's latest technologically advanced high performance HD & HD Ready televisions.

**Local delivery and installation service.**  
Ask instore for details

**AS SEEN ON TV!**



**1 Samsung 46" FHD LED Series 6** ~~£1699.99~~  
UE46B6000WV

**2 Samsung 40" FHD LED Series 6** ~~£1349.99~~  
UE40B6000WV

## UP TO £50 OFF TV STANDS

- ask instore for details

### TV Stand

**Ateca**  
Classique 100  
Clear

Glass Stand For LCD & Plasma TV Up to 42".  
With integrated cable management - **£149.99**

**Ateca Monaco 80 stand (up to 32") Black** ~~£299.00~~  
**Ateca Monaco 125 stand (up to 60") Black** ~~£399.00~~

### Bandridge Cables

Range of popular cables, including HDMI cables now in stock.



**3 Sony 46" LCD flat screen** ~~£999.00~~  
KDL46V4000

Full range of Samsung, Panasonic & Sony TVs available



**4 Samsung 32" FHD LCD Series 5** ~~£499.00~~  
LC32B550A5

## Huge range of the latest HD Ready TVs on display instore

**1. Samsung 46" FHD LED Series 6** ~~£1699.99~~

Ultra-slim 46-inch screen boasting a Full HD 1920x1080 resolution, gaming mode, four HDMI connections, plus USB 2.0 for reviewing photos. Also features 100Hz Motion Plus technology to ensure judder free picture quality when displaying fast moving action.  
Was £1949.99

**2. Samsung 40" FHD LED Series 6** ~~£1349.99~~

Slender 'rose black' 40-inch set boasting Full HD 1920x1080 resolution, game mode, four HDMI connections, one scart connection, 100Hz Motion Plus technology, Dolby Digital Plus sound via 2x 10 watt speakers, USB 2.0 connection, built-in DTV tuner, auto power off and sleep timer.  
Was £1479.99

**3. Sony 46" LCD flat screen** ~~£999.99~~

Full HD 1080 Bravia LCD TV with piano black finish, 6.2 megapixel resolution, three HDMI inputs (connect to PlayStation 3 or Blu-ray), digital surround sound via two front speakers, integrated standard definition digital terrestrial tuner, wall mountable via optional bracket.  
Was £1299.99

**4. Samsung 32" FHD LCD Series 5** ~~£499.00~~

Platinum black crystal 32-inch LCD set with Full HD resolution, four HDMI ports and deeper and clearer sound thanks to 'down firing' stereo speakers. Also includes swivel stand, screen depth of just 77.8mm, two scart ports, game mode, auto power off, sleep timer and weighs 13.7kg with stand. Was £619.99

### Vogels Wall Brackets

EFW6105 14-22" LCD/TFT Fixed Mount Silver	<del>£29.99</del>
VFW032 Original wall support for Vesa LCD 23-32"	<del>£29.99</del>
VFW326 Original wall support for Vesa LCD 15kg	<del>£49.99</del>
VFW040 Original wall support for Vesa LCD/Plasma 25-39"	<del>£49.99</del>
EFW6125 14-22" LCD/TFT Turn/Tilt Silver	<del>£59.99</del>
EFW6205 Evo 23-32" LCD Fixed Blk	<del>£59.99</del>
EFW6145 14-22" LCD/TFT Double Arm Silver	<del>£79.99</del>
EFW6225 Evo 23-32" LCD Turn/Tilt Silver	<del>£99.99</del>
EFW6305 Evo 31-65" LCD/Plasma Fixed Blk	<del>£129.99</del>
VFW432 Original wall support for Vesa LCD 23-32"	<del>£149.99</del>
EFW6405 Evo 42-70" LCD/Plasma Fixed Black	<del>£169.99</del>
EFW6245 Evo 23-32" LCD/Plasma double arm wall bracket silver	<del>£169.99</del>
EFW6325 Evo 31-42" LCD/Plasma Turn/Tilt Silver	<del>£169.99</del>
EFW6345 Evo 31-42" LCD/Plasma double arm wall bracket	<del>£209.99</del>
EFW6445 42-65" LCD/Plasma Dou. Arm Silver	<del>£299.99</del>
EFWE6455 Glider Motorised Wall Mount 60"	<del>£449.00</del>



# Printers

## Instant expert

With the PC or Mac as your digital imaging hub, there are plenty of photo accessories available to enhance your image processing and editing pleasure.

Chief among them is a good quality photo printer, though scanners, graphics tablets – much easier to use than a mouse – plus picture editing and processing software for amateur and pro all come in handy.

Typically offering better photo quality at larger print sizes are inkjet printers, which create images via the firing of microscopic dots of ink through a nozzle on to absorbent glossy or matt photo paper. Consumer level inkjets typically offer print sizes to A3+ (poster size), though most of us settle for an A4 format (standard letter size) printer.

Photographers wishing to achieve consistently perfect prints that match the look of the images when viewed on a computer screen are additionally directed to a colour calibration device. And, if you are going to be downloading and transferring images on the fly, a portable digital storage device will also come in handy – freeing up space on your memory card for more shots and avoiding the need to carry a laptop.



**“Ideal for photography, fine art and proofing”**



Epson Stylus R2880: Superior black and white printing, courtesy of Epson's UltraChrome K3 ink set with Vivid Magenta and a resolution of 5760 x 1440dpi. £579.99 **ONLY £479.99 AFTER CASHBACK!**



Canon Pixma 9500 Mk II: Achieve long lasting, A3+ and 14-inch wide prints. Featuring 10 individual Lucia pigment inks. Adobe PS Elements 6.0 and Easy-PhotoPrint Pro Plug-in included. SRP £729.99 - Please ask for anniversary offers

### Choosing your Workflow Solutions

With dozens of brands in store across accessory products – including printers, scanners, image editing and management software – we are able to offer our consumers one of the widest range of additional services, while our staff possess an unrivalled level of knowledge as to which product or combination will suit you best.

This means we'll be able to confidently and knowledgeably answer your queries and questions whichever printer – inkjet or dye sub – you're considering furnishing your digital darkroom with.

Whatever your experience level – pro or amateur, beginner or enthusiast – at Park Cameras we have printers, software and

accessories to suit your requirements, and, with over 40 years of experience under our belts, we'll be able to confidently back up our reasons for making that selection.

No wonder customers from across the country are making a special journey to our fantastic new showroom in Burgess Hill.







**1 HP PhotoSmart C4480 £79.99**



**2 HP PhotoSmart D5460 £97.87**



**3 Epson Stylus Photo PX800WF £249.99**



**4 Epson Stylus Photo R800 £259.99**



**5 HP PhotoSmart C8180 £273.99**



**6 HP Photosmart Pro B9180 £399.99**



**7 Canon Pixma Pro 9000 MkII £499.00**



**8 Epson R2880 and X-Rite i1 £679.99**  
ONLY £579.99 AFTER CASHBACK!



**9 Canon Pixma Pro 9500 MkII £729.00**

## Photo quality prints from your home or studio

**1. HP PhotoSmart C4480 £79.99**

A4 all-in-one thermal inkjet machine with 4800x1200 optimised dpi printing and built in scanner. Features four memory card slots.

HP PhotoSmart A636 .....£119.99  
HP PhotoSmart C4580 (save £5 on RSP) .....£144.99

**2. HP PhotoSmart D5460 £97.87**

A4 printer with 9600x2400 optimised dpi courtesy of HP Vivera 5 individual inks. Features 3.8cm LCD, 125-sheet input tray, borderless printing.

**3. Epson Stylus PX800WF £249.99**

All-in-one 6-colour A4 photo printer and fax with touch screen viewer. Boasts borderless photo printing up to A4 size and Epson Claria ink.

**4. Epson Stylus Photo R800 £259.99**

The master among ink jet all-in-ones, the Artisan 800 offers power and performance that's matched

only by its sleek and chic appearance. Not only does it produce stunning, Hi-Def prints at ultra fast speeds, this all-in-one allows you to add a personal touch to your projects. SRP £293.99

**5. HP PhotoSmart C8180 £273.99**

All-in-one thermal inkjet printer, scanner and copier. Boasts up to 4800 x 1200 optimised dpi colour prints and 9600 x 9600 dpi scans. SRP £294.99

**6. HP PhotoSmart Pro B9180 £399.99**

Pro-level A3+ printer for fast, durable prints on a variety of media plus assured colour accuracy. Offers 200+ years fade resistance. SRP £599.99

HP PhotoSmart C8180 GP (save £45 on RSP) .....£554.99  
HP PhotoSmart B8550 (save £80 on RSP) .....£319.99

**7. Canon Pixma Pro 9000 MkII £499.00**

8 colour A3+ pro photo printer offering prints on

a wide range of photo media. Sizes range from 10x15cm up to A3+ and 14-inch wide media.

Canon Pixma MP630 (save £20 on RSP) .....£159.00  
Canon Pixma MX760C (save £130 on RSP) .....£299.00

**8. Epson R2880 and X-Rite i1 £679.99**

Superior black and white printing is offered by this A3 photo printer, courtesy of Epson's UltraChrome K3 ink set with Vivid Magenta and a resolution of 5760 x 1440dpi. SRP £753.61

+ **£100 CASHBACK** from Epson UK. Ends 14/06/09  
Epson R2880 (save £155 on SRP) .....£499.99  
Epson Stylus Pro R3800 .....£899.99  
Epson Stylus 7880 (save £110 on SRP) .....£2689.99

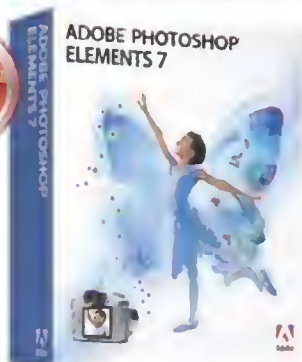
**9. Canon Pixma Pro 9500 MkII £729.00**

Achieve gallery quality A3+ and 14-inch wide prints with this pro-level printer featuring 10 individual Lucia pigment inks. Adobe PS Elements 6.0 and Easy-PhotoPrint Pro Plug-in included.



# Post Production

Save  
£15  
on SRP



1 **Adobe Photoshop Elements 7.0 (Win)** £59.99

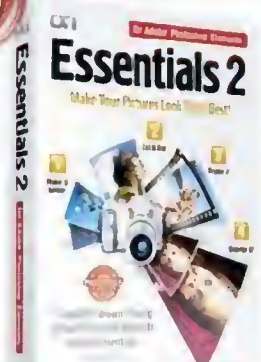


2 **Adobe Lightroom 2.0** £224.99



3 **Adobe Photoshop CS4 Extended Upgrade (Win)** £342.99

Save  
£30  
on SRP



4 **OnOne Photoshop Elements Essentials 2** £34.50



5 **Apple Aperture 2** £127.49

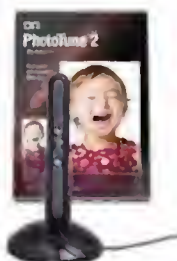
6 **Nikon Capture NX2** £146.99

Save  
£91  
on SRP



7 **Pantone Huey & OnOne Phototune** £74.99

Save  
£22  
on SRP



8 **Lacie Brick** £140.00



9 **Wacom Intuos 4** from £198.00



Save  
£28  
on SRP

10 **X-Rite ColorMunki Photo** £339.00



Save  
£75  
on SRP

11 **Spyder 3 Studio** £364.99

## Make your photos shine...

1. **Adobe Photoshop Elements 7.0** £59.99  
Windows version. A pared down, more user-friendly version of the main Photoshop package. SRP £74.99

Photoshop Elements 6.0 (Mac) SRP £69.99 ..... £54.99  
Photoshop Premier Elements 7.0 (Win) ..... £73.49

2. **Adobe Lightroom 2.0** £224.99  
Quickly import, process, and showcase your images, and spend more time behind the lens. Lightroom Upgrade from 1.0 SRP £99.99 ..... £91.99

3. **Adobe Photoshop CS4 Extended Upgrade** £342.99  
(Win/Mac) Get all CS4's functions plus features for 3D imagery, motion-based content and image analysis.  
CS4 Upgrade (Win) - SRP £199.99 ..... £169.99  
CS4 Upgrade (Mac) - SRP £199.99 ..... £169.99

4. **OnOne Photoshop Elements Essentials** £34.50  
Four essential add-ons for Photoshop Elements: improve colour, remove unwanted backgrounds, add edging effects plus enlarge pictures. OnOne Plug-in suite 4 (free upgrade to 4.5) SRP £379.99 ..... £349.99

5. **Apple Aperture 2** £127.49  
Import, manage and enhance your photos in one simple, integrated workflow. SRP £129.99

6. **Nikon Capture NX2** £146.99  
Intuitive correction tool compatible with JPEG and TIFFs from any source, while being the optimal editor for Nikon NEF files. SRP £168.99

7. **Pantone Huey and OnOne Phototune** £74.99  
SRP £129.99

8. **Lacie Brick** £140.00  
Desktop hard drive with USB 2.0 port lets you stack and 'play' with other Brick drives. 1TB White or Red SRP £129.99  
Lacie Rugged ..... from £99.00  
Lacie D2 Quadra ..... £170.00

9. **Wacom Intuos 4** from £198.00  
Pro pen tablet with new Tip Sensor providing ergonomic, consistent strokes over long periods.

10. **X-Rite ColorMunki Photo** £339.00  
Calibrate your displays, projectors and printers for accurate colour matching SRP £367.01  
X-Rite Eye-One Display 2 SRP £172.50 ..... £139.00

11. **Spyder 3 Studio** £364.99  
Complete colour management system for pros. Supports any RGB driven printer, ink and paper combination. SRP £439.99  
Spyder 3 Elite SRP £169.99 ..... £143.99



We all have dusty boxes of film slides and negatives under the bed or in the attic. Give them a new digital lease of life - or repair and renew much loved prints - with the aid of a scanner. With the latest models featuring one touch operation and high resolution, your treasured images will soon be looking better than ever.



**1 Canon CanoScan 8800F £159.00**



**2 HP Scanjet G4050 £169.99**



**3 Epson v500 £199.99**



**4 Plustek 7500i SE £219.99**



**5 Epson v750 £549.99**



**6 Braun Multimag Slidescan 4000 £899.99**



**7 Nikon Coolscan 5000 ED £1099.00**



**8 Nikon Coolscan 9000 ED £2399.00**

## Convert your slides and negatives to digital

**1. Canon CanoScan 8800F £159.00**

Top of the range 4800x9600 dpi, 48-bit colour depth film and photo print scanner with zero warm up time and capable of scanning an A4 page at 300 dpi in 7 seconds. Scan 12x35mm filmstrip and 4x35mm mounted slides in a single operation. SRP £189.00

Canon CanoScan LiDE 100 (SRP £59.99) ..... **£59.00**  
 Canon CanoScan LiDE 200 (SRP £79.99) ..... **£79.00**  
 Canon CanoScan 5600F (SRP £149.99) ..... **£129.99**

**2. HP Scanjet G4050 £169.99**

Intuitive LiDE scanner with four EZ buttons for Copy, Scan, Email and PDF. Delivers high-quality 4800x4800dpi resolution and 48-bit colour, with A4, 300dpi scan speeds of just 14 seconds. SRP £199.99

HP Scanjet G3010 (SRP £89.99) ..... **£49.99**  
 HP Scanjet G4010 (SRP £129.99) ..... **£107.99**

**3. Epson v500 £199.99**

Pro quality scanning with Digital Ice Film Restoration and 6400 dpi res. New ReadyScan LED Technology that allows virtually instant start-up for maximum productivity. SRP £215.31

Epson V30 (SRP £68.51) ..... **£64.99**  
 Epson V350 (SRP £117.44) ..... **£109.99**  
 Epson V700 (SRP £469.78) ..... **£419.99**

**4. Plustek 7500i SE £219.99**

Plustek's first Mac compatible film scanner features 7200 dpi resolution plus a multi-exposure function for negative film and multi-sampling feature that reduces noise. SRP £255.00

Plustek 7300 (SRP £179.00) ..... **£169.99**  
 Plustek 7500i A1 (SRP £299.00) ..... **£259.99**

**5. Epson v750 £549.99**

Featuring 6400x9600 dpi res Matrix CCD. Dual lens and Digital Ice technology for exceptional quality film and photo scanning. SRP £626.37

**6. Braun Slidescan 4000 £899.99**

The easy way to automatically achieve high quality slide scans courtesy of a slide magazine. Digital Ice technology removes dust and scratches. SRP £999.99

**7. Nikon Coolscan 5000 ED £1099.00**

Offers both quality and speed, this unit boasts a true 4000 dpi optical resolution. Optional slide and roll film adapter available. SRP £1298.99

**8. Nikon Coolscan 9000 ED £2399.00**

Handles multiple film formats and offers a 400 dpi true optical resolution for stunning results. Includes large diameter scanner Nikkor Extra-low Dispersion (ED) glass lens. SRP £2799.99



# Binoculars & Scopes



**1 Pentax 6.5x21 Papilio £109.99**



**2 Nikon 12x25 Travelite EX £114.99**



**3 Canon 10x30 IS £329.00**



**4 Canon 10x42L IS WP £1349.99**

**5 Kenko Pro Field Scope 80a £499.99**



**Get closer to the action.**

- Pentax 6.5x21 Papilio £109.99**  
Black and dark grey pocket sized porro prism binocular incorporating an image convergence system ideal for closing in on small subjects plus general purpose usage. Named after the Latin word for butterfly. SRP £149.99
- Nikon 12x25 Travelite EX £114.99**  
Waterproof, fog proof and shockproof binoculars with bright, multicoated lenses, rubber armoured for a sure grip. Small and lightweight, a long eye relief allows for a clear field of view, even for spectacle wearers. SRP £159.99
- Canon 10x30 IS £329.99**  
Image stabilised and portable binoculars offering a high contrast image and edge-to-edge sharpness. The perfect travel companion, thanks to a

## Binoculars

	was	Our Price
Nikon 10x42 DCF WP Monarch	£429.99	<b>£329.00</b>
Nikon Sportstar EX 8x25	£119.99	<b>£99.99</b>
Nikon Sportstar EX 10x25	£129.99	<b>£109.99</b>
Nikon 10x25 WP/RA II	£234.88	<b>£97.99</b>
Nikon 8-24x25 Travelite Zoom	£209.99	<b>£136.99</b>
Nikon 8x40 CF Action EX	£179.99	<b>£126.99</b>
Nikon 7x50 CF Action EX	£169.99	<b>£116.99</b>
Nikon 7x35 Action EX	£149.99	<b>£97.99</b>
Nikon 10x50 Action EX	£189.99	<b>£144.99</b>
Nikon 12x50 Action EX	£209.99	<b>£144.99</b>
Nikon 16x50 Action EX	£249.99	<b>£189.99</b>
Nikon 10x56 DCF WP Monarch	£479.99	<b>£369.00</b>
Nikon 8x25 Travelite EX	£129.99	<b>£109.00</b>
Nikon 9x25 Travelite EX	£139.99	<b>£114.99</b>
Nikon 10x25 Travelite EX	£149.99	<b>£114.99</b>
Nikon 10x25 HG L DCF	£449.99	<b>£349.99</b>
Nikon 12x25 Travelite EX	£159.99	<b>£114.99</b>
Nikon 8x25 DCF Sportstar EX	£119.99	<b>£99.99</b>
Nikon 8x25 Travelite EX WP	£129.99	<b>£109.00</b>
Nikon 8x36 DCF Monarch	£249.99	<b>£199.99</b>
Nikon 9x25 Travelite EX WP	£139.99	<b>£114.99</b>
Nikon 10x36 DCF Monarch	£299.99	<b>£209.99</b>
Nikon 10x42 DCF WP Monarch	£429.99	<b>£329.00</b>
Nikon 10x56 DCF WP Monarch	£479.99	<b>£369.00</b>
Nikon 12x56 DCF Monarch	£509.99	<b>£299.99</b>

Nikon 8x20 HG L DCF	£429.99	<b>£299.00</b>
Nikon 8x32 HG L DCF	£949.99	<b>£689.00</b>
Nikon 8x42 HG L DCF	£1299.99	<b>£699.99</b>
Nikon 10x25 HG L DCF	£449.99	<b>£349.00</b>
Nikon 10x32 HG L DCF	£999.99	<b>£649.99</b>
Nikon 10x42 HG L DCF	£1399.99	<b>£849.00</b>
Pentax 8x25 UCF X II	£99.99	<b>£77.99</b>
Pentax 10x25 UCF X II	£109.99	<b>£87.99</b>
Pentax 8-16x21 UCF Zoom II	£119.99	<b>£89.99</b>
Pentax 10x25 DCF SW	£149.99	<b>£139.00</b>
Pentax 8x40 XCF Binoculars	£114.99	<b>£89.99</b>
Pentax 10x50 XCF Binoculars		<b>£129.99</b>
Pentax 12x50 XCF Binoculars		<b>£139.99</b>
Pentax 16x50 XCF with case	£154.99	<b>£99.99</b>
Pentax 8x40 PCF WP II	£199.99	<b>£159.99</b>
Pentax 10x50 PCF WP II	£209.99	<b>£169.99</b>
Pentax 12x50 PCF WP II	£239.99	<b>£199.99</b>
Pentax 20x60 PCF WP II	£299.99	<b>£269.99</b>
Pentax 8x25 DCF SW	£184.99	<b>£129.00</b>
Pentax 10x25 DCF SW	£199.99	<b>£139.00</b>
Pentax 8x36 DCF HS	£199.99	<b>£179.99</b>
Pentax 10x36 DCF HS	£249.99	<b>£224.99</b>
Pentax 8x42 DCF HRC	£349.99	<b>£199.99</b>
Pentax 10x42 DCF HRC	£369.99	<b>£319.99</b>
Pentax 8x21 UCF R Binoculars	£69.99	<b>£47.99</b>
Pentax 10x21 UCF R Binoculars		<b>£79.99</b>
Pentax 7x50 PIF	£655.73	<b>£239.99</b>
Pentax 6.5x21 Papilio	£149.99	<b>£109.99</b>
Pentax 8.5x21 Papilio		<b>£159.99</b>
Pentax 8x32 DCF ED	£1099.99	<b>£799.99</b>
Pentax 8x43 DCF ED	£1109.99	<b>£799.99</b>
Pentax 10x43 DCF ED		<b>£1169.99</b>
Pentax 10x50 DCF ED	£1249.99	<b>£999.99</b>
Pentax 8x40 XCF	£114.99	<b>£89.99</b>
Pentax 10x25 XCF	£129.99	<b>£77.99</b>
Pentax 10x50 PCF WP II	£209.99	<b>£169.99</b>
Pentax 12x50 PCF WP II	£239.99	<b>£199.99</b>
Pentax 10x36 DCF HS	£249.99	<b>£224.99</b>
Pentax 8x32 DCF ED	£1099.99	<b>£799.99</b>
Pentax 8x43 DCF ED	£1109.99	<b>£799.99</b>
Pentax 10x43 DCF ED		<b>£1169.99</b>
Pentax 10x50 DCF ED	£1249.99	<b>£999.99</b>
Steiner Wildlife 8x42	£170.00	<b>£140.40</b>
Steiner Wildlife 10x26	£200.00	<b>£162.00</b>
Steiner Skyhawk 8x42	£400.00	<b>£321.30</b>
Steiner Skyhawk 10x42	£430.00	<b>£362.70</b>
Canon 8x25 IS	£389.99	<b>£289.99</b>
Canon 12x36 IS II	£869.99	<b>£569.99</b>
Canon 15x50 IS AW	£1329.99	<b>£899.99</b>
Canon 18x50 IS AW	£1579.99	<b>£949.99</b>
Canon 10x42 L IS WP	£1949.99	<b>£1349.99</b>

## Spotting Scopes

	was	Our Price
Pentax PF-65ED A II with XF 6.5-19.5 zoom eyepiece		<b>£606.80</b>
Pentax PF-80EDA II Scope with XW-8-24 zoom eyepiece		<b>£851.48</b>
Kenko Pro Field Scope DX 63a		<b>£328.99</b>
Kenko Pro Field Scope DX 70s		<b>£340.99</b>
Kenko Pro Field Scope DX 70a		<b>£362.99</b>

## Nikon Spotting Scopes

	was	Our Price
Fieldscope III Body S: straight	£519.99	<b>£349.99</b>
Fieldscope III Body Angled	£569.99	<b>£399.99</b>
EDIII Body Straight + Case	£899.99	<b>£544.99</b>
EDIII Body Angled + Case	£979.99	<b>£749.99</b>
ED82 Straight Body	£1,149.99	<b>£839.00</b>
ED82 - A Angled Body	£1,149.99	<b>£799.00</b>
ED50 Pearllescent Green	£399.99	<b>£274.99</b>
ED50-A Pearllescent Green	£399.99	<b>£274.99</b>
RA III WP A 65mm Grey	£279.99	<b>£224.99</b>
RA III WP A 65mm Grn	£279.99	<b>£224.99</b>
RA III WP B2mm Grey	£399.99	<b>£319.99</b>
RA III WP A 82mm Grey	£399.99	<b>£319.99</b>
Spotter XL II 16-48x60	£450.99	<b>£289.99</b>
RAII Scope Straight Body	£195.74	<b>£49.99</b>
ED82 Angled Stay on Case	£89.99	<b>£68.50</b>
ED82 Straight Stay on Case	£89.99	<b>£68.50</b>
FSA-L1 Digital SLR Attachment	£399.99	<b>£319.99</b>
FSB-6 Camera Bracket	£99.99	<b>£87.99</b>
FSB-5 Camera Bracket	£99.99	<b>£87.99</b>
Digital Camera Attachment FSA	£68.50	<b>£22.99</b>
20-£0X/25-75X Eyepiece	£349.99	<b>£259.99</b>
40x/60x/75x Wide Eyepiece MC	£349.99	<b>£269.99</b>
25-£6x MC Eyepiece	£259.99	<b>£97.99</b>
16x/24x/30x Wide DS Eyepiece	£299.99	<b>£224.99</b>
40x/60x/75x Wide DS Eyepiece	£299.99	<b>£224.99</b>
20x/25x Eyepiece RA III WP SS	£79.99	<b>£59.99</b>
16-48x/20-60x Zoom Eyepiece RA III WP SS	£169.99	<b>£126.99</b>
24x/30x Wide Eyepiece	£226.08	<b>£87.99</b>

lightweight and ultra compact design; ideal for air shows and nature trips alike. SRP £459.99

- Canon 10x42L IS WP £1349.99**  
Robust waterproof binos with precision L-lens (the pinnacle of Canon's 60 year heritage in optical design). 10x magnification, anti fogging, 15mm long eye relief, wide 65° angle of view, plus optical image stabiliser. SRP £1949.99
- Kenko Pro Field Scope 80a £499.99**  
Rugged water-resistant spotting scope providing outstanding performance for light-critical applications such as bird watching. Features a built-in sliding sun shade and Japanese made optics, plus compatibility with various Kenko eyepieces.



# Scorching HOT!

## SPECIAL OFFERS

### TAMRON

18-270mm  
f/3.5-6.3 Di II VC LD  
Aspherical (IF) Macro  
First digital SLR lens in  
the world that delivers  
a remarkable zoom  
ratio of 15X (28-419mm  
equivalent)  
(Canon/Nikon Fit)  
SRP £599.99



Save  
**£160**  
on SRP

**£439.99**

### SIGMA

55-200mm  
f/4-5.6 DC / HSM  
Compact and  
lightweight, high-  
performance telephoto  
Zoom Lens  
(Canon Fit)  
SRP £139.99



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**£60**  
on SRP

**£79.99**

### Tokina

10-17mm AT-X  
f/3.5-4.5 DX  
fish-eye zoom lens that  
has been designed  
specifically for digital  
SLRs with an APS-C  
sized sensor  
(Nikon Fit)  
SRP £479.99



Save  
**£130**  
on SRP

**£349.99**

### JOB

7" Digital Photo  
Frame  
1GB internal storage  
Keep your memories  
alive. Capable of  
storing up to 10,000  
images.  
SRP £145.00



Half  
Price!

**£72.50**

### tamrac

767 Photo Trail  
Backpack  
Perfect for a single  
camera with lens  
attached, 3-4  
additional lenses, a  
flash and accessories.  
SRP £250.00



Save  
**£140**  
on SRP

**£110.00**

### Kenko

KFM-2100  
Top level professional  
meter with in built 1°  
spot function.  
Simultaneous  
metering and  
analysis of flash  
and ambient light.  
SRP £474.99



Save  
**£175**  
on SRP

**£299.99**

### Kenko

1.4x Pro 300 DG  
Teleconverter Lens  
5-element multicoated  
teleconverter ideal for  
telephoto lenses  
(Canon/Nikon Fit)  
SRP £235.99



Save  
**£116**  
on SRP

**£119.99**

Teleplus DG 1.5x MC  
(Fentax/Canon/Sony/Nikon Fit) was £119.99. **£79.99**

### Kenko

2x Pro 300 DG  
Teleconverter Lens  
5-element multicoated  
teleconverter ideal for  
telephoto lenses  
(Canon/Nikon Fit)  
SRP £251.99



Save  
**£112**  
on SRP

**£139.99**

AF 2x MC7 Conversion Lens  
(Canon/Nikon/Sony/Pentax Fit) was £184.98. **£119.99**

### Kenko

3x Pro 300 DG  
Teleconverter Lens  
5-element multicoated  
teleconverter ideal for  
telephoto lenses  
(Canon Fit)  
SRP £262.99



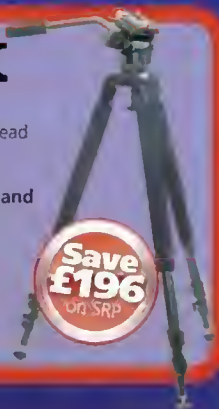
Save  
**£83**  
on SRP

**£179.99**

DG Tube Set 36+20+12  
(Canon/Nikon/Sony Fit) was £164.99. **£129.99**

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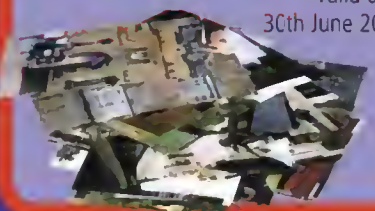
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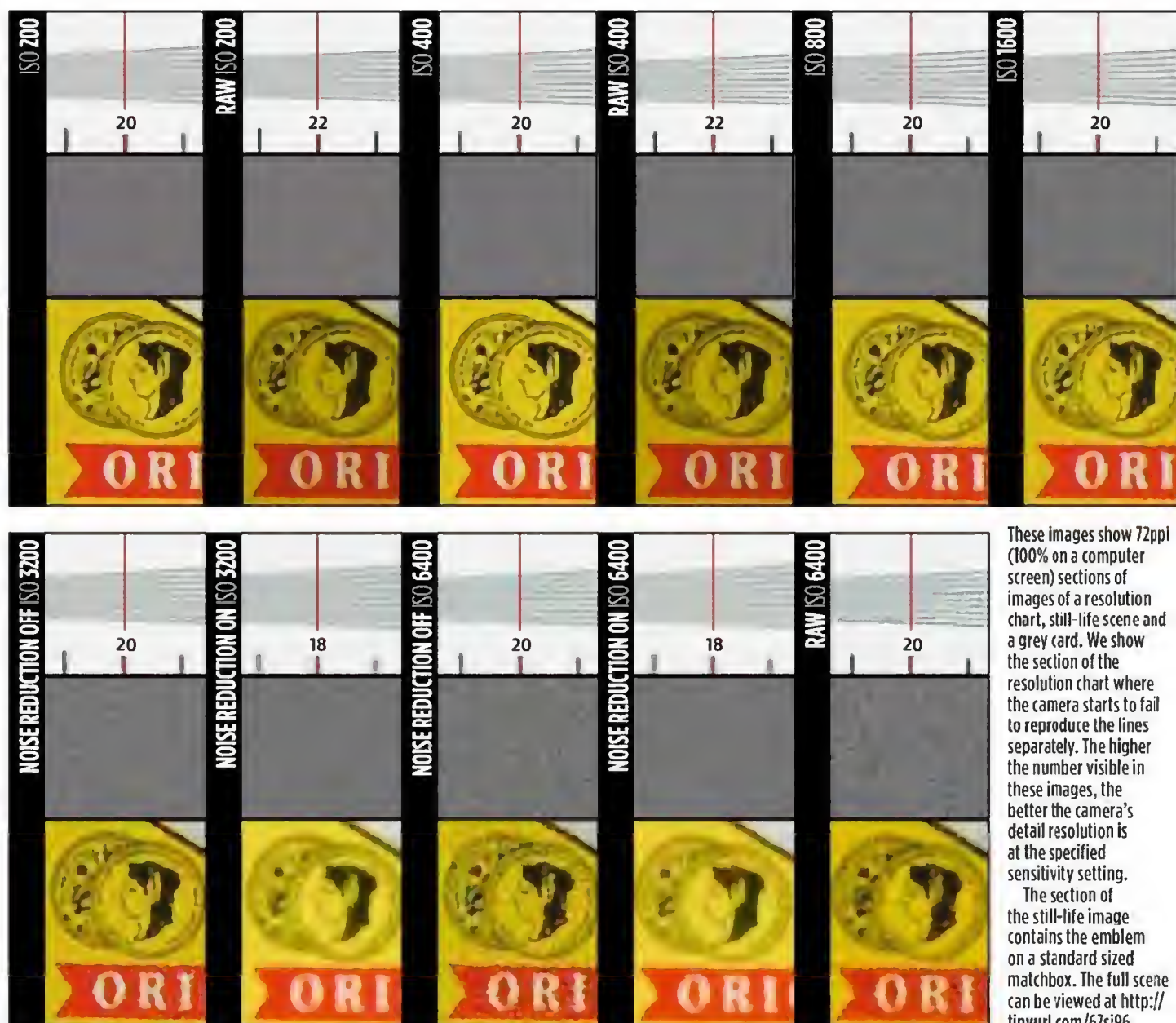
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These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

The section of the still-life image contains the emblem on a standard sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

camera, which, in combination with the 'L' button on the camera's top-plate, serves to adjust shutter speed and aperture as well as setting exposure compensation and other key functions. The D60 lacks a top-plate-status LCD, the main rear LCD serving this role instead, and there are no buttons on the top-plate to the left of the flash housing. To the right of the flash is the exposure mode dial, with two buttons – Info and exposure compensation – just aft of the shutter release. Like all current Nikon DSLRs the D5000's on/off switch is positioned on a ring around the shutter button.

Key to the handling experience of the Nikon D5000 is the articulated 2.7in LCD screen, which, despite being slightly smaller and of a lower resolution than that fitted to the D90,

is clear and bright. In normal SLR viewing mode, the screen plays host to Nikon's innovative GUI that displays and provides access to key shooting settings. However, it is in Live View and D-movie video mode that the screen comes into its own, enabling images (still or movie) to be composed from awkward high and low angles. It isn't all good news, though, with the LCD screen stowed flush to the back of the D5000 the extra thickness of the body becomes noticeable compared to the D60. While not a problem in itself it does mean that the LCD screen and viewfinder are virtually on a level with one another, and the eyecup provides very little relief. Consequently, it is almost impossible to use the optical viewfinder without covering the LCD screen in smears

The innovative GUI of the D40 and D60 has been adapted and improved in the D5000, and is highly customisable. With the status screen displayed, pressing the 'i' button to the left of the LCD means the settings can be edited. Interestingly, the travel of the D5000's control buttons appears to have been increased compared to the D60, and all operate with a good firm movement and don't 'pop' when pressed. I am pleased that despite the considerable advance in specification and the addition of a folding screen, the D5000 is less than 100g heavier than the D60. Compared to the D90, the impression is of a lightweight, yet solid camera. The only part of the body that feels a little 'budget' is the thin rubberised coating on the handgrip, but a small patch of real

rubber forms a decent thumb rest on the rear of the camera.

●●●●●●●●●● 8/10

### White balance and colour

With previous Nikon DSLRs, I have found that their automatic white balance systems have a tendency to kill a lot of the atmosphere in scenes shot under warm lighting, such as tungsten or late afternoon sunlight. Happily, the D5000 appears to be a little more conservative, and turns in very appealing results under a wide range of different lighting types. With the exception of a slight blue-green cast under certain types of fluorescent lighting, and a yellowish cast under tungsten, the AWB system







I took this shot in Live View mode, using contrast-detection AF to focus on the edge of the statue's face. For no apparent reason the AF has missed its mark, settling some distance in front of the subject, with the result that nothing here is in focus

## It is worth noting that the D5000 features in-camera raw conversion, which should appeal to those unfamiliar with the format

of the D5000 is hard to fault. Although it does remove a little warmth in images shot in cloudy conditions compared to the cloudy WB preset, the difference is subtle and not at all problematic. As always, experienced photographers may opt to shoot in raw mode, and Nikon's supplied View NX software is an effective, if unexciting, platform for performing colour and white balance adjustments. It is also worth noting that the D5000 features in-camera raw conversion, which should appeal to those unfamiliar with the format.

The Nikon D5000 features Nikon's now standard Picture Style presets, which can be found across its entire range of DSLRs. In normal use, the Standard preset delivers accurate and pleasant colour rendition, but all the presets can be customised and their colour response, saturation and contrast fine-tuned. The Vivid preset is great for producing punchy, vibrant pictures, but is a little too much for normal use. Skin tones, especially, can appear rather overlooked, but that's what the Portrait preset is there for.

●●●●●●●●●● 8/10

### Autofocus

Taken as a whole, the D5000's AF system is among the best that I have used in cameras at this level. Although

the core technology has been around for a while, the venerable multi-cam 1000 AF sensor is given a new lease of life by the addition of Nikon's scene recognition system, which connects the AF, white balance and metering systems. When I tested the D90 I found that it was exceptionally good at tracking fast-moving subjects, and in 3D AF Tracking mode the D5000 doesn't disappoint, either. The lack of an in-built AF motor for non-AF-S lenses is disappointing from the point of view of ultimate compatibility, but I have used a range of older optics with the D5000 and I don't feel limited by the need to use manual focus. Manual focusing is made easy, in fact, by a highly sensitive 'rangefinder' display in the data panel of the viewfinder. The rangefinder shares the same scale as the  $\pm$  exposure display, but instead of showing too much or too little exposure, it shows the degree of front/back focusing. Directional arrows then show which direction the focusing ring should be rotated in order to achieve correct focus. Although not as fast to use as a traditional split-prism focusing screen, it is very accurate and will no doubt appeal to users of AF-D and older lenses that cannot achieve AF with the D5000. It should be noted, however, that users of Sigma lenses will be prompted to rotate the focusing ring in the opposite

## Data file

### Focal points

#### Subject-tracking AF

This is a new mode, available in Live View, which allows a particular subject to be designated and tracked across the frame prior to automatic focus

#### Distortion correction

This feature is available in the retouch menu, and allows distortion to be corrected on-screen using a barrel-pincushion scale

#### Dust-reduction systems

The D5000 features in-camera sensor cleaning, and also the same 'Airflow' cleaning system as the D60. This system is designed to keep the mirrorbox clean by directing dust towards a 'bin' in the lens throat

#### D-movie mode

The D5000 can capture 1080x720p video in bursts of up to five minutes. Sound recording comes courtesy of a built-in microphone, but is mono only. Automatic focusing is not available in video mode, and exposure must be adjusted manually using the exposure compensation button



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<b>Price</b>	£719.99 (body-only list price) £799.99 (with AF-S 18-55mm kit lens)
<b>Sensor</b>	CMOS with 12.3 million effective pixels
<b>Output size</b>	4288x2848 pixels
<b>Focal length mag</b>	1.5x
<b>Lens mount</b>	Nikon F
<b>File format</b>	Raw, JPEG, raw+JPEG simultaneously
<b>Compression</b>	Three-stage JPEG
<b>Colour space</b>	Adobe RGB, sRGB
<b>Shutter type</b>	Electronically controlled, vertical-traverse focal-plane shutter
<b>Shutter speeds</b>	30-1/4000sec in 1/2 or 1/3EV steps plus bulb
<b>Max flash sync</b>	1/200sec
<b>ISO</b>	ISO 100-6400
<b>Exposure modes</b>	Auto, program, aperture priority, shutter priority, manual, plus six scene presets
<b>Metering system</b>	3D Color Matrix Metering II, centreweighted (75% weighting to 5mm, 8mm or 10mm area) and 2% spot (3.5mm circle) or selected AF point
<b>Exposure comp</b>	$\pm$ 5EV in 1/3 or 1/2EV steps
<b>White balance</b>	Auto, six presets, plus custom setting and Kelvin adjustment
<b>White balance bracket</b>	yes, over 2 or 3 frames in steps of 1, 2 or 3, where 1 step equals 5 mired
<b>Colour temp control</b>	yes, 2,500-10,000K
<b>Drive mode</b>	Max 4fps for 67 highest-quality .JPG files or 11 raw
<b>LCD</b>	2.7in with 230,000 dots
<b>Viewfinder type</b>	Pentamirror
<b>Field of view</b>	Approx 95%
<b>Dioptre adjustment</b>	-2 to +1 dioptre
<b>Focusing modes</b>	Manual, single-servo, continuous servo, manual
<b>AF points</b>	11 (with centre cross sensor) individually selectable points, auto or manual selection possible
<b>DoF preview</b>	No
<b>PC socket</b>	No
<b>Built-in flash</b>	yes, GN 12m @ ISO 100
<b>Cable release</b>	MC-DC2 wired remote (not supplied)
<b>Memory card</b>	SD/SDHC
<b>Power</b>	Rechargeable Li-Ion battery EN-EL9e supplied
<b>Connectivity</b>	USB 2.0 Hi-Speed
<b>Weight</b>	560g (without battery or card/s)
<b>Dimensions</b>	127x104x80mm



# Viewfinder, LCD, Live View and Video

## Viewfinder

The D5000 features a pentamirror and a fixed focusing screen. However, it lacks the eye sensor of the D60, which switches the LCD off when the camera is held up to the eye

## LCD

The D5000 features a variable-angle LCD screen, which, at 2.7in, is slightly smaller than the unit used in the D90 and D300

## Control dial

Like the Nikon D60, the D5000 has a sole control dial on the rear of the camera. This is the main input for shutter/aperture settings as well as other key functions

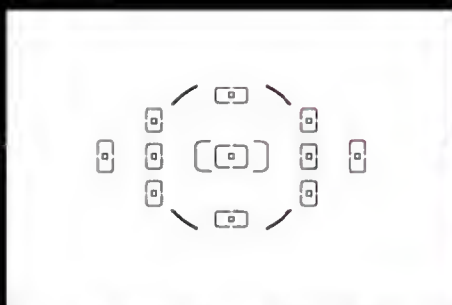
## Live View

This button activates Live View mode, and video shooting is initiated with a single press of the OK button beneath it



Camera shown actual size

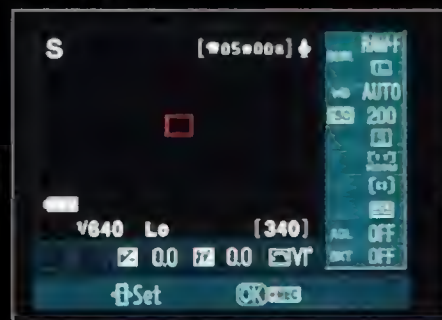
## Viewfinder



## Info screen (GUI)



## Live View screen



In my test of the Panasonic Lumix DMC-L10 (AP 17 November 2007), I concluded that the variable-angle screen was one of the most exciting parts of the camera, and I saw the benefit again more recently when I tested the highly specified Olympus E-620 (AP 18 April). The Nikon D5000 is the first Nikon DSLR to feature an articulated LCD screen, and when it is extended with the camera set to Live View or video mode the D5000 comes into its own. The ability to compose a scene without my eye to the viewfinder and from a viewpoint that

isn't perpendicular to the back of the camera is invaluable.

The viewfinder of the D5000 is of a good size, and in terms of brightness and clarity it is as good as the best of its APS-C-format competition. That said, like most APS-C-sized DSLRs, it is difficult to judge accurate focus manually on the D5000's focusing screen, and I found myself relying on the innovative 'rangefinder' display in the viewfinder when using manual focus. You can read more about this function in the 'Autofocus' section on page 48.

The D5000 incorporates Nikon's most advanced Live View system to date, and features a new subject-tracking AF mode in addition to face priority, and wide and normal roaming AF point options, which I also cover in greater detail under 'Autofocus'. The D5000's video mode is essentially the same system as that featured in the D90, and as such, focus and exposure can only be adjusted manually, not automatically, once video shooting commences. Although detail resolution from the 1280x720p footage is very high, the effect that has become

known as 'CMOS wobble', where straight-line elements become slanted when the camera is moved, does spoil panning shots. This is simply a consequence of how CMOS sensors work, and is present to some extent in all DSLRs with a video function. Of greater concern in normal use is the tendency of the built-in microphone to amplify the sounds of the camera being handled, and the lens being zoomed and focused. An external microphone socket would be better.

●●●●●●●●●● 9/10





With Automatic D-lighting turned off, the front of this building is cast in deep shadow, but when turned to Extra High it is clear that the dark areas have been lifted significantly, giving an almost HDR effect. In normal use, ADL can be left to Auto without any significant compromise in performance, although its effect can be subtle

☞ In Live View mode, the image on screen shows the brightness of the scene at the settings selected, though sadly, a live histogram is not available ☞

➔ direction to that required. In Live View mode, the D5000 is slightly better specified than the D90, thanks to a new subject-tracking AF mode. However, this is something of a misnomer since in this mode the AF doesn't actively track anything. What actually happens is that a designated subject is highlighted as it moves around the frame, prior to AF being initiated. In essence, this is exactly the same as the AF tracking system that Panasonic introduced in the Lumix DMC-LX3. While effective enough, and very useful for off-centre compositions, it does not offer the same capability as the continuous AF setting in phase-detection AF mode. Face-priority AF is useful, and reliable enough that when shooting portraits with Live View activated it is my default AF mode. Whatever the mode that is set, though, contrast-detection AF remains slower than phase detection, and a little slower than the system used in the Olympus E-620. I have also noticed that occasionally when shooting backlit subjects in Live View mode, the D5000 thinks that a subject is in focus when it is not. Often, repeated initiation of AF makes no difference, forcing manual over-ride or a change of composition.

### Metering

The Nikon D5000 has three metering modes: evaluative, centreweighted and spot. When presented with a uniformly lit medium-grey subject, the camera delivers a midtone of almost exactly 128 – a midpoint between 0 (black) and 255 (white). In normal use, I didn't find any problems with the metering system of the D5000, which is capable and versatile enough to satisfy even the most experienced photographer. In especially challenging situations, spot metering can be used to isolate the target tone precisely from its surroundings, but generally, placing the active AF point over this area in evaluative metering mode gives a good result. In Live View mode, the image on screen shows the brightness of the scene at the settings selected, though sadly, a live histogram is not available. Hopefully, it can be added in a firmware update.

Nikon's Active D-Lighting is designed to balance the tones in scenes of wide tonal range, and four modes are available (in addition to off) ranging from Low to Extra High and including an Automatic mode. For average scenes, I prefer to leave ADL turned off, but it can have a beneficial effect when there is a particularly wide tonal gap between scene elements

## Our verdict

I really like the D5000, and although there is a tendency to view it as 'just another 12-million-pixel Nikon camera' it is different enough – just – from the D60 and D90 to justify its new position between the two. One of the things I liked most about the D90 is its plethora of advanced features, some of which, like wireless flash triggering and very extensive customisation, are still unusual in non-professional cameras. With the D5000, Nikon has done away with some of these flourishes, but subtly, so that the impression is one of a highly specified entry-level camera, rather than a highly specified enthusiasts' model. The distinction is important, and (with the exception of a depth-of-field preview button and AF compatibility

issues with older lenses) the functions that the D5000 lacks compared to the D90 are unlikely to be missed by most people. The enthusiast photographer looking for a second body, of course, may be frustrated by their omission.

The addition of an articulated screen, however, is inspired, and immediately makes the camera more usable in Live View mode. At the moment, I think that the D5000 is priced a little too high, but we know by now that introductory list prices are a poor guide to a camera's actual cost on the street, even in the short term. I am confident that come the next raft of comparison tests the D5000 will have enough tricks up its sleeve to slug it out with the best of the competition.

☞ The addition of an articulated screen is inspired and makes the camera more usable ☞

## Lab results

Features	●●●●●●●●●●	8/10
Noise/resolution	●●●●●●●●●●	25/30
Dynamic range	●●●●●●●●●●	9/10
LCD/viewfinder	●●●●●●●●●●	9/10
Build/handling	●●●●●●●●●●	8/10
Autofocus	●●●●●●●●●●	8/10
Metering	●●●●●●●●●●	8/10
AWB/colour	●●●●●●●●●●	8/10

Nikon D5000  
Tested as: Entry-level DSLR  
Rated: Very good  
**83%**

## The competition



Canon EOS 500D

DATE TESTED 16 MAY 2009



Olympus E-620

DATE TESTED 18 APRIL 2009

THE most obvious cameras against which to compare the Nikon D5000 are the Canon EOS 500D and the Olympus E-620. The E-620 also features an articulated LCD screen, but no video, whereas the screen of the Canon EOS 500D is fixed, but it does offer video capture. I think that in terms of core photographic technology, the D5000 is a more capable camera than the E-620, although the latter does offer some functions, like built-in wireless flash triggering and highlight/spot metering, which the D5000 does not. It also features a more responsive contrast-detection AF system in Live View. The Canon EOS 500D would be the better choice for anyone curious about video capture, and our recent test shows that its higher-resolution CMOS sensor can out-resolve the D5000 as well. If and when its price drops, the D5000 will at least be an excellent alternative to the D90, but which camera is the 'best' will be determined through full comparison tests later this year.

●●●●●●●●●● 8/10

●●●●●●●●●● 8/10



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# Q&A

## Vignetting issue

**Maurice Slaymaker asks** Can you help with a problem I am having with my Nikon D80 and Nikkor 18-200mm lens? As it is very difficult to use a circular polariser on this lens with the standard Nikon bayonet lens hood fitted, is there a screw-in-type hood that can be used and that will not cause vignetting?

**Richard Sibley replies** At its widest focal length, the Nikkor 18-200mm f/3.5-5.6G IF-ED AF-S VR DX lens is the equivalent of around 29mm, making vignetting an issue when using a standard filter holder. Vignetting shouldn't be much of an issue as the focal length increases, though. As far as lens hoods go, I would recommend the Lee wide angle lens hood and a 72mm wide angle adapter ring.

The wide angle adapter ring is essential as it holds the shade as close to the lens as possible to help reduce vignetting. The wide angle lens hood costs around £150 and the 72mm wide angle adapter ring costs

around £30. For more information visit [www.leefilters.com](http://www.leefilters.com) or to purchase visit [www.robertwhite.co.uk](http://www.robertwhite.co.uk).

A cheaper alternative would be to use a B+W 920 collapsible lens hood, which is available for around £15. Although it should not vignette when used directly on the lens, you may find that vignetting creeps into the corners once you have a circular polariser attached. For more information visit [www.bpluswfilters.co.uk](http://www.bpluswfilters.co.uk).

If you opt for the cheaper option, you should be able to remove edge vignetting in your chosen image-editing software. Alternatively, zoom in slightly until the vignetting disappears.



## For use with glasses

**David Teal asks** I own a Nikon D90 and I'm also a spectacle wearer. When wearing my glasses I often find that light enters the viewfinder, making reading the viewfinder information difficult. Is there a replacement eyecup available that will prevent this problem in the future?

**Richard Sibley replies** Sadly, there is no larger replacement cup for the standard Nikon DK-21 eyecup that is found on the Nikon D90. However, you can use the Nikon DK-22 adapter to convert the square-fit viewfinder of the D90 to the circular viewfinder used in Nikon's professional DSLR range. The adapter costs £5.99 and

will enable you to use the DK-19 Rubber Eyecup on your D90 – you may find its circular rubber shape easier to use with glasses. The DK-19 costs £7.99. For more information visit [www.nikon.co.uk](http://www.nikon.co.uk) or call 0330 123 0932.

## G10 and Camera Raw

**Richard Rowe writes** Following your review of the Canon PowerShot G10 (AP 2 May), I decided to buy one. However, now I cannot open the G10's raw files with Photoshop CS3. Checking on the Adobe website seems to offer no solution. Can you help?

**Richard Sibley replies** Unfortunately, the Canon PowerShot G10 is not

supported in Adobe Photoshop CS3, only the current CS4. There are, however, a few solutions to your problem:

Photoshop Elements 7 (with version 5.3 of Adobe Camera Raw) does support CR2 raw files from the G10 and, costing just £56.06, is cheaper than the cost of an upgrade from CS3 to CS4 (£159.85).

You can also use Canon's DPP software, which comes included with the PowerShot G10, to convert the raw files to TIFF files, which can then be opened in Photoshop CS3. Another free solution is to use Adobe DNG Converter. This software converts the CR2 file to Adobe's DNG format, which can then be used in Camera Raw in Photoshop CS3 and other image-editing software packages.

## Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## MC knowledge

**Les Hedges asks** I recently bought a Bronica 50mm f/2.8 Zenanon MC lens for my Bronica ETRSi, but cannot find any information about MC lenses. Can you help?

**Richard Sibley replies** The MC designation refers to 'multi-coated', and was featured on Bronica Zenanon E-series lenses. By the 1980s most lenses were multi-coated as standard, so Bronica dropped the MC. Later lenses marked PE are said to have improved colour and contrast over the earlier E-series lenses, though some photographers shooting solely black & white claim they notice little difference between the two.



## FAQ

Frequently Asked Question

Despite being more than 150 years old, we can still view the earliest photographic images that were made, albeit with some degradation to their image quality. However, will our ancestors be able to view our images in 150 years' time? While negatives and photographic prints have stood the test of time, many photographers do not print their images, leaving them stored digitally on a computer hard drive or memory card to be viewed on a computer screen.



## FROM THE AP FORUM

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Your questions answered



### How do you transfer copyright to the model?

**Skyline\_kid asks** I have been asked about the possibility of doing a portfolio shoot for a friend of a friend. How do I go about giving full rights of the images to the model, as this will be a paid shoot?

**LargeFormat replies** Just have a contract transferring the copyright. I suggest the model hands you 10p as consideration for the copyright and you have it in writing, signed by both of you, although technically an oral contract would suffice. The 10p is to satisfy the requirement in English law that there must be consideration passing in each direction. The consideration you are giving is the copyright and the consideration the model is giving is the 10p.

**Skyline\_kid replies** What's the 10p for? If this goes ahead I will be charging for the shoot anyway as the shots will be of no use to me.

**LargeFormat replies** The usual contract assumes the photographer retains the copyright. By having a separate contract for the copyright, with its own separate consideration, it is clear what you are talking about. You could, however, put the transfer of copyright into the photographic contract if you haven't already contracted to do the work.

**deddard replies** Don't transfer the copyright, just provide the model with a written document stating that they have a licence to use the images freely as long as it doesn't reflect badly on you. The last bit is so no one can play with the image and make a pig's ear of it, and then someone ask, 'Who took the picture?'

Assigning unlimited rights is the recommended route – assigning copyright is exactly the same as handing over your negatives, and if they're good shots then you may want them to advertise your services in the future.

**Bettina replies** If you relinquish your copyright, you may lose the right to use the images yourself as and when you please – even in a portfolio or keeping them on your computer. Allow the model to use the images for personal and portfolio use, but stipulate that should a commercial contract arise – for example, Microsoft comes along and wants to use an image in a major marketing campaign – that you need to agree to this and that fees need to be re-negotiated accordingly.

Apart from the risk of hard drive failure, there is also the chance that this data will not be readable in the future.

With the mechanical parts in hard disk drives making them vulnerable to failure, it is best to make sure that you have least one back-up disc of your valuable images. Better still, save your images to CD or DVD, but even this can be plagued with future issues.

Just a few years ago, 5¼in and 3½in floppy discs were common, but you'd be hard pushed to find a computer that comes installed with either type of compatible drive today. If you have your images backed up or saved, make sure you copy it to the latest type of media. Blu-ray discs look like they will be the storage disc for the next few years, until increasing amounts of data require a different disc to be developed.

However, discs can be easily damaged, not just from physical scratches but also from heat, humidity and sunlight. When saving valuable image data to disc, always use good-quality discs. Look for archival-quality discs and those that contain a gold reflective layer, such as the Delkin eFilm Archival Gold range of discs (see [www.delkin.com](http://www.delkin.com) for more information).

Burn two discs, keep them out of direct sunlight and try to keep them stored at room temperature. Periodically check the discs to see if they still work, and if you find one that doesn't use its twin to burn a duplicate copy so you always have two.

Similarly, make sure you use a specialist CD marker pen. Many standard permanent markers contain solvents that can damage the surface of a disc. Richard Sibley

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**Sigma** 24-70mm f/2.8 EX DG HSM **vs** **Sony Carl Zeiss** Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM

# Standard focal length zooms

**Geoffrey Crawley** compares two identical-span zoom lenses selling at very different price points. Does more expensive mean better quality? We put them to the test

**T**HE 24-70mm focal length span of these Sigma and Sony Carl Zeiss lenses qualifies them as 'standard' zooms. At least they are on full-frame film or DSLRs, for which the 'standard' lens is traditionally a 50mm monofocal. On an APS-C-format DSLR with its approximately 27mm diagonal, they are 'normal'-to-

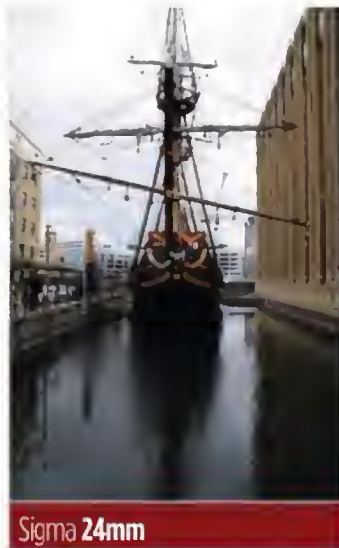
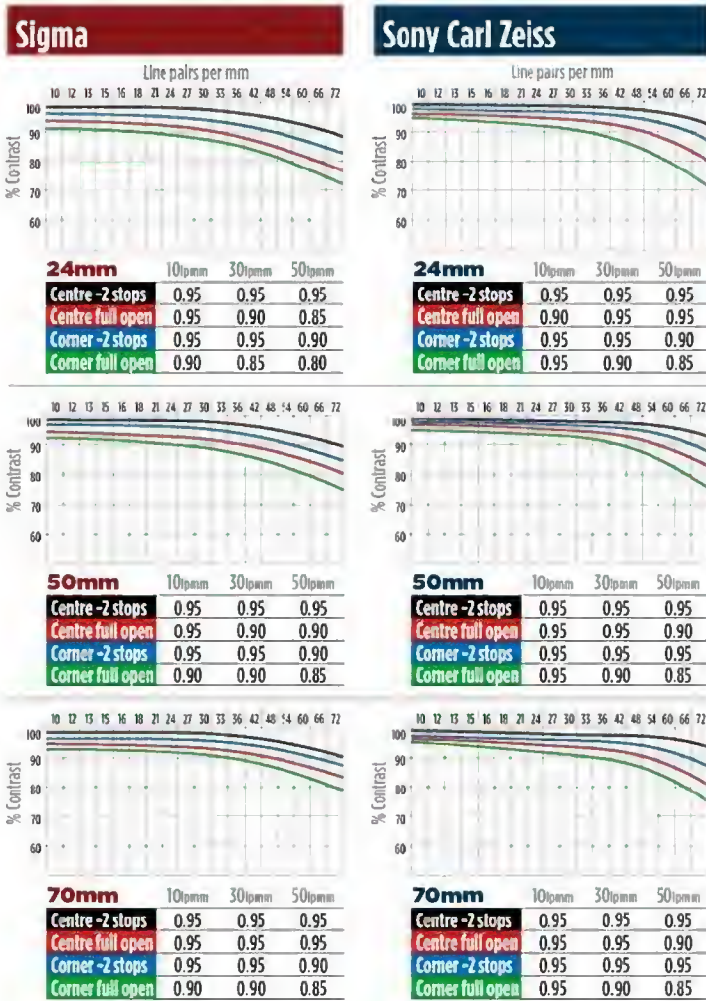
medium tele. For the owner of a film SLR and an APS-C-format DSLR, this range is a very interesting proposition. The specification of the two lenses, which, at 24-70mm f/2.8, is identical, makes their comparison particularly interesting – especially as one costs much more than the other.





# Sharpness/definition

The graphs for the Sigma lens follow the normal pattern with wide to telephoto zoom lenses: the wideangle setting shows most corner fall-off, steadily improving up to 70mm. The Sony Carl Zeiss lens is excellent, with an emphasis on centre-frame sharpness and the corners coming in on stopping down, but they do not reach the centre standard by f/5.6



## Sigma 24-70mm f/2.8 EX DG HSM

THE fairly short focal length range of the Sigma lens allows a high degree of optical correction together with a large aperture of f/2.8. The EX suffix indicates that it's in Sigma's top professional-build category, while the HSM (hypersonic motor) shows it uses the special, rapid and quiet autofocus drive. A Sigma DG-labelled lens is designed to cover the 24x36mm 35mm film format and its digital full-frame equivalent.

The maximum aperture of f/2.8 is maintained across the focal length span, though it naturally involves bulk – the lens weighs in at 790g. While its barrel diameter of 87.5mm and length from camera body flange of 90.5mm when set to a 24mm focal length makes for a fairly low overall size, it tends to emphasise the weight in the hand. Zooming to 70mm extends the front section only by 33mm, which does not shift the weight balance in operation.

The build quality, as the EX suffix suggests, is high. There is only the very minimum of play possible on the front section when the lens is fully extended. Wide apertures impose tightened tolerances in lens mount engineering and, in a zoom, that need brings the problem of complex movements of groups in the optical cell.

The rotation angle between infinity and the closest focus is short at 0.38m (1.26ft), assisting autofocus speed. Manual turn resistance is high, though not unduly so, and along with the short rotation helps in establishing the set point. Manual focus is available for fine-tuning when the AF mode is set.

Focus is by internal group

movement. The zoom extension does not rotate, facilitating the use of special filters and allowing a petal-shaped lens hood to be used. As a unit it feels sturdy, with the metal construction of the optical components housed in an engineering-grade plastic casing.

### Optically

Sigma products make use of the latest optical media and accordingly this lens has two aspheric-surfaced elements, one in extra low and two in super low dispersion glass. The root of colour aberration is in the selective refraction of light travelling through glass according to its wavelength, or colour. Therefore the less energetic red component is brought to focus in front of the green and the blue foci. That is why the infrared mark present on some lenses is located before the normal infinity index on the distance scale. The lens needs to be focused ahead of its normal position to pull focus forward into the imaging plane.

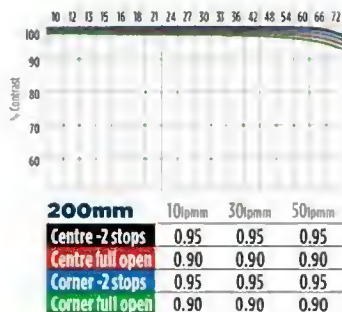
This dispersion of the foci and the colour aberration it causes can be much reduced by using specially compounded optical glasses. The Super low dispersion glasses reduce it still further, combining with it a high refractive index (RI) or light-bending power. The use of aspherics helps to minimise spherical aberration and can also reduce the number of necessary elements, making the design more compact – but not so here. The count of 14 elements in 12 groups is not excessive for the focal length range in a modern design, though.

Maintaining the maximum aperture of f/2.8 across the focal length span

## Understanding the graphs

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately.

Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details



at three line-pair-per-millimetre points: 10lp/mm, 30lp/mm and 50lp/mm. The graph on the left demonstrates what we would expect from a near perfect lens. As the lines are all very close together, the performance of the lens is almost as good at the edge of the

frame as it is in the middle – where lenses are at their best. The lines stay close to the top of the graph, as the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards. In this example the lens only starts to struggle at the 72lp/mm point.





Sony Carl Zeiss 24mm



Sony Carl Zeiss 70mm

## Sigma products make use of the latest optical media and accordingly this lens has two aspheric-surfaced elements

has an obvious advantage, allowing faster shutter speeds that prevent blur from camera-shake. On the other hand, aperture reduction allows the creation of a lighter and more compact lens. Also, the use of special low dispersion/high RI glasses, which are heavy, adds to the weight of a lens. In a variable-aperture lens, keeping the size of the elements down by lowering the aperture at the tele end helps offset this.

This Sigma zoom has a front glass diameter of 68.5mm. The smaller diameter group behind the front one is close to it at 24mm, in effect partially masking it. Then, as focal length is increased, it moves back, making more use of the front group's light-gathering power, maximising at 70mm. Similarities with the optical construction of the Sony Carl Zeiss 24-70mm f/2.8 are discussed in the review of that lens overleaf.

### Performance

The data panels exhibit a fine performance of professional quality. Contrast is generally high, but with some fall-off in the corners until

stopped down. There is the usual improvement at the long focal length end of the span when the angle of view covered is narrower. Definition of fine detail is high enough to match that of the top DSLRs. As the graphs indicate, lateral colour aberration is very well corrected: the RGB traces all but coincide. Low dispersion glasses mainly correct for axial colour dispersion – perpendicular to the imaging plane – but that naturally leads to some lateral dispersion across the imaging plane. Stopping down does not reduce colour aberrations.

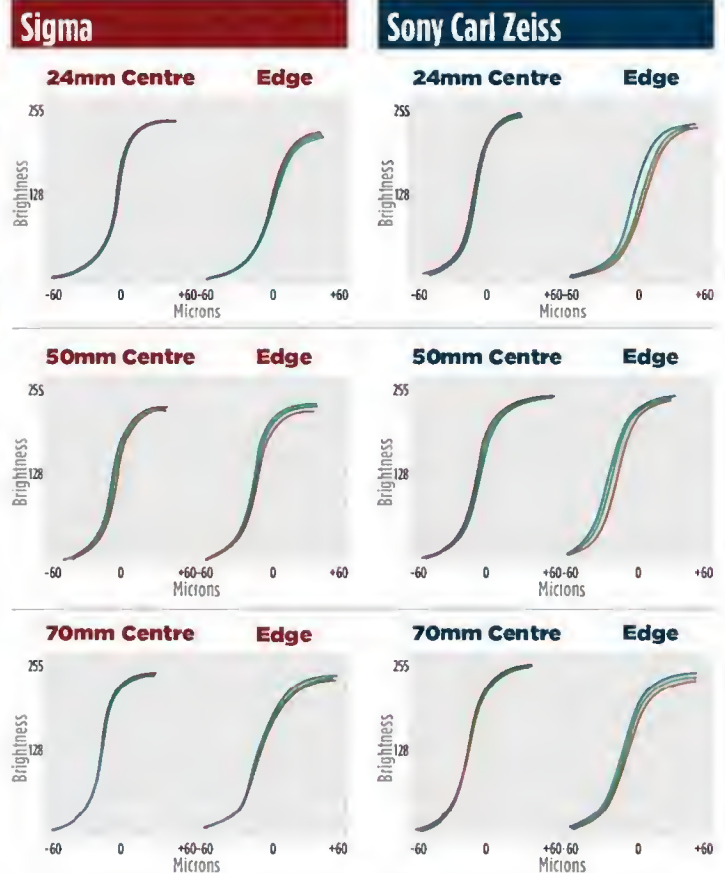
Vignetting is apparent but tolerable at full aperture (f/2.8) and 24mm, rendering at f/4 and absent at 70mm. This pattern is typical: the reduction towards the tele end resulting from the increasingly narrow angle of view. The broad diameter front elements group has minimised fall-off.

The large front glass is not recessed, so stray light entering the optics needs to be masked off by use of the petal-type lens hood.

Curvilinear distortion is well controlled and should satisfy all but the most critical. No doubt aspherics have helped in this parameter. However, distortion is likely to remain greater in zoom lenses than monofocals. Drawing is affected by the location of the aperture diaphragm. In a zoom, its ideal position relative to the moving groups inevitably changes, making a compromise necessary. The 552-millisecond AF time from infinity to closest focus is fast. At 18dB over 35dB background, the HSM AF drive is whisper quiet. Overall, this is a fine optic with a high-calibre performance.

## Chromatic aberration

This is an excellent result for Sigma with no central lateral aberration (CA) – the minimal increase in the frame edges should not cause fringing. The absence of CA in the Sony Carl Zeiss lens assists its contrast and sharpness. There is some divergence towards the edges



## Understanding the graphs

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips.

The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration.

Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves. The graphs below show typical good and bad results.





## Vignetting

Vignetting figures of around  $1/3$ EV at full aperture mean fall off is not significant. Corner shading is not an issue with either of these lenses on APS-C format.

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than  $1/3$ EV will be clearly visible. Deviations of  $1/6$ EV and below will not show. The darkest areas indicate shading of about  $1/3$ EV and the lighter areas  $1/6$ EV, but in reality the effect is graduated.



Sigma 24mm at 2m



Sigma 70mm at 2m

The barrel distortion that is indicated by the lab tests is just apparent at the 70mm end, but is more noticeable in the 24mm image taken at 2m

## Sony Carl Zeiss

### Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM

**D**ESIGNED by the German optical firm to Sony's specification and built in Japan under Carl Zeiss quality control, this zoom lens covers the 135 film and full-frame digital SLR formats. The lens fitting is the well-established Minolta Dynax autofocus type that was carried over to Sony DSLRs. The suffix SSM indicates that it has Super Sonic Motor AF drive. It is a bulky lens weighing nearly 1kg and measuring 82mm in diameter and 111mm in length from the camera body flange at 24mm. The front extension to 70mm increases the length by 31mm. There is all but zero play on this extension.

Focus is achieved by internal group movement. The 18mm-broad, manual-focus control is on the forward edge of the main barrel with the distance scale immediately behind it. Rotation is silky smooth, but the now common brief rotation between infinity and closest focus makes visual focus somewhat difficult, especially at the short focal length end where depth of field is great. On the other hand, its aim is to speed up autofocus.

Manual focus is available to fine-tune the AF without needing to switch over. The usual slider switch to toggle between AF and manual modes is replaced by a rotary switch with a button in the centre, which if pressed after manual override means the shutter release need not be kept half pressed during manual tweaking.

The zoom control has a broad 24.5mm ring. Both this and the focus ring are in rubber, giving a secure grip

if a fingertip is used to turn them. The zoom operation is smooth, but stiff enough to prevent creep if the lens is carried vertically. The build quality is of the highest order but, unlike Carl Zeiss's own all-meta units, the outer casing is in engineering-grade plastic.

### Optically

The construction uses 17 elements in 13 groups: an increase of three elements over the 14 of the Sigma lens. There is an overall similarity, as the schematics show, with the Sony Carl Zeiss lens elaborating the arrangement behind the aperture diaphragm. In fact, in the schematics (always a rough guide, and not showing the precise curves) there is a close identity in the front section before the diaphragm. This may be an instance of great minds thinking alike or – more likely – of design computers agreeing about the optimum.

The Sony Carl Zeiss zoom uses two aspheric elements and two extra low colour dispersion (ED) glass elements. The Sigma optic has three aspherics: one extra low and two super low dispersion elements. The additional aspheric and the super lows may have allowed for the fewer elements used in the Sigma design and thus its smaller size and around 20% reduction in weight. The latter results from the smaller metal inner casing needed and the components necessary for construction. However, the proof of the pudding lies in the consumption, not the presentation.

From a digital SLR point of view,

### Sigma

	24mm	50mm	70mm
1/2.8	1/3	<1/3	-
1/4	<1/3	1/6	-
1/5.6	>1/3	<1/3	-

When used as a 36-105mm lens on an APS-C-format camera, vignetting is not an issue with either optic. However, on 35mm and full-frame

### Sony Carl Zeiss

	24mm	50mm	70mm
1/2.8	<1/2	<1/3	-
1/4	<1/3	-	-
1/5.6	-	-	-

digital cameras, corner shading is just visible in images taken using both optics at their 24mm points and fully open to f/2.8.

## Curvilinear distortion

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

### Sigma

	24mm	50mm	70mm
7.5m	-0.50%	-0.42%	+0.51%
25m	-0.40%	-0.34%	+0.42%
∞	-0.40%	-0.20%	+0.55%

The Sigma optic's figures are good, but are short of monofocal standard, while the figures for the Zeiss lens are very

### Sony Carl Zeiss

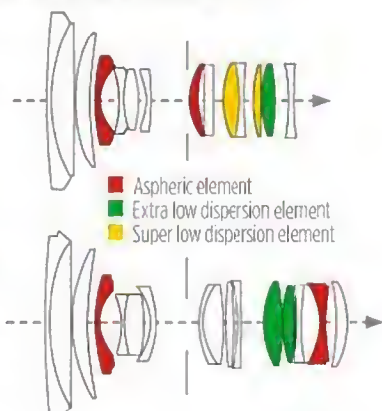
	24mm	50mm	70mm
7.5m	-0.33%	+0.14%	+0.38%
25m	-0.36%	+0.14%	+0.40%
∞	-0.51%	+0.18%	+0.52%

good and at 50mm are true monofocal standard. Both change from barrel to cushion when zooming in.

## Lens construction

**Sigma** Construction of this 24-70mm f/2.8 lens shows the typical double-Gauss configuration. The use of special super low dispersion/high RI glasses has allowed overall length to be reduced

**Sony Carl Zeiss** Construction is also of the double-Gauss type and shows a similarity to the front groups of the Sigma zoom. Without special super low dispersion glasses the overall length is greater







Sony Carl Zeiss 24mm at 2m



Sony Carl Zeiss 70mm at 2m

At 24mm in focal length and at close quarters, the Sony Carl Zeiss lens reproduces the mortar lines straighter than the Sigma lens does

## “A Carl Zeiss lens is expected to provide a benchmark for its specification, and this does not disappoint”

the Sony Carl Zeiss lens is somewhat better prepared than the Sigma optic. The rear element diameter is 31mm compared to the Sigma optic's 27mm, allowing the rays to emerge less divergent. This is of no account in film use, but the photosites (digital camera sensors) are fronted by microlenses in order to inhibit light leak across the sites. As with any lens, light rays arriving at an oblique angle will be less fully corrected than those that incident axially. The result can be colour fringing and vignetting. The Sony Carl Zeiss lens also has an oblong baffle at the rear to prevent non-imaging light from entering the camera dark chamber and so becoming a source of flare.

### Performance

This is a first-class modern lens giving the typical Carl Zeiss 'bite' to its images. A Carl Zeiss lens is expected to provide a benchmark for its specification, and this 24-70mm f/2.8 does not disappoint. Despite bearing the Sony brand name as well, the general character of its design priorities reflect German

rather than Japanese philosophy. The top standard of performance is in the centre of the field at the critical frequencies to 30lp/mm – hardly improving on stopping down. As a general attitude, the Japanese favour a more even cross-frame standard at full aperture, tightening up overall on stopping down. This style of correction naturally has a great advantage when the centre field of view of the lens is used on an APS-C-format DSLR.

Contrast is high at full aperture, tailing off into the corners at the higher spatial frequencies. The corners come in at f/5.6-8. Carl Zeiss always pays attention to drawing – the Achilles heel of the zoom – and here a standard close to that of monofocals is reached, which means that for most everyday work a second lens is not needed for linear subjects such as buildings.

At f/2.8 and 24mm, vignetting is noticeable but disappears on stopping down. It is not evident at the longer focal lengths. As the lateral chromatic aberration graphs show, the preference for central performance gives virtually perfect correction there, but with divergence of the RGB traces at the frame edges. Images have well-saturated colour, indicating stray light suppression, though the exposed, broad front glass dictates use of the petal-type lens hood. The Super Sonic Motor (SSM) AF drive gives it a low operating noise level – 22dB over 35dB background – and rapid action: 540 milliseconds from infinity to closest focus, which is nearly the same with both lenses. **AP**

## Data file

### Sigma

Sigma Imaging (UK), 13 Little Mundells, Welwyn Garden City, Herts AL7 1EW. Tel: 01707 329 999. Web: [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

RRP	£899.99
Lens mount	Canon, Nikon, Pentax, Sigma, Sony
Max aperture	f/2.8
Angle of view	84.1°-34.3°
Near focus	0.38m
Diaphragm blades	Nine
Filter size	82mm
Weight	790g
Measured focal length	24.6-69.8mm
Dimensions	88.6x94.7mm

### Sony Carl Zeiss

Sony UK, The Heights, Brooklands, Weybridge, Surrey KT13 0XL. Tel: 01932 816 000. Web: [www.sony.co.uk](http://www.sony.co.uk)

RRP	£1,609
Lens mount	Sony
Max aperture	f/2.8
Angle of view	84°-34°
Near focus	0.35m
Diaphragm blades	Nine
Filter size	77mm
Weight	955g
Measured focal length	24.42-70.65mm
Dimensions	83x111mm

## Our verdict

**A**S the data shows, in performance terms the Sigma and Sony Carl Zeiss lenses both give high image quality. In absolute terms, the Carl Zeiss design has the edge in image sharpness and impact due to its centre-frame quality at the wider apertures. There is a trade-off, though, in a greater tendency to edge and corner fringing than the Sigma lens due to the increased lateral colour aberration there. It has a marginal, but practically speaking, not significant advantage in lower light fall-off towards the corners, except at 24mm and f/2.8. The lower curvilinear distortion is sufficient to be of significance to critical users and subjects. Both lenses give high-quality colour. The use of super low dispersion glasses in the Sigma lens gives colour rendition a slightly warm bias. The Sony Carl Zeiss optic gives a near neutral rendering, assisted by the T\* coating, which also guarantees light transmission matches the physical rating. Both lenses are in fact virtually equal in light transmission.

Optical performance is, of course, of prime interest, but so are the practicalities of handling. The special optical glasses used in the Sigma lens may give a mildly warmer colour rendering, but its size and weight are also reduced. The difference in image quality is not large scale, and the Sigma lens's list price is almost half that of the Sony Carl Zeiss optic. The Sigma lens is available in the main (D)SLR fittings, but the Sony Carl Zeiss optic comes only in the Sony/Minolta fitting. Make no mistake, the Sony Carl Zeiss lens is a superbly engineered modern optic of the highest quality and durability and, for some, that will counterbalance the price. For others, the Sigma optic will make an all-round more practical option.

### Sigma 24-70mm f/2.8 EX DG HSM

Specification	●●●●●●●●●●	28/30
Build	●●●●●●●●●●	18/20
Handling	●●●●●●●●●●	19/20
Performance	●●●●●●●●●●	27/30

# 92%

### Sony Zeiss Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM

Specification	●●●●●●●●●●	28/30
Build	●●●●●●●●●●	18/20
Handling	●●●●●●●●●●	19/20
Performance	●●●●●●●●●●	28/30

# 93%

“The Sony Carl Zeiss lens is a superbly engineered modern optic and, for some, that will counterbalance the price. For others, the Sigma lens will be an all-round more practical option”



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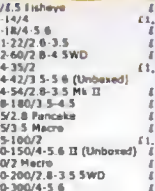
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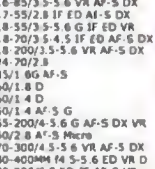
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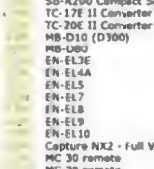
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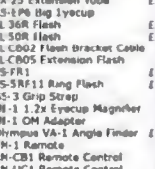
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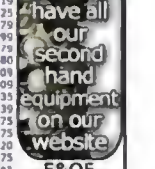
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EF45mm f1.8 L USM	EF45mm f1.8 L USM	£219.99 or £9 mth	EF600mm f4.0 L IS USM	£6458.99 or £266mth	EF70-200mm f4.0 L IS USM	£1039.99 or £42 mth
EF50mm f2.8 L USM	EF50mm f2.8 L USM	£1149.99 or £47 mth	EF800mm f5.6 L IS USM	£5544.99 or £222mth	EF70-300mm f4.5-5.6 IS USM	£426.99 or £18 mth
EF50mm f1.8 L USM	EF50mm f1.8 L USM	£89.99 or £4 mth	EF-S 10-22mm f3.5-4.5 USM	£7339.99 or £298mth	EF70-300mm f4.5-5.6 IS USM	£1139.99 or £47 mth
EF50mm f1.4 L USM	EF50mm f1.4 L USM	£294.99 or £12 mth	EF16-35mm f2.8 L USM	£9994.99 or £405mth	EF75-300mm f4.0-5.6 IS USM III	£236.99 or £10 mth
EF50mm f2.8 L USM Macro	EF50mm f2.8 L USM Macro	£1279.99 or £52 mth	EF17-40mm f4.0 L USM	£628.99 or £27 mth	EF75-300mm f4.0-5.6 IS USM III	£194.99 or £8 mth
MP-E65mm f2.8 L	MP-E65mm f2.8 L	£347.99 or £15 mth	EF-S 17-55mm f2.8 IS USM	£1179.99 or £48 mth	EF100-300mm f4.5 USM	£289.99 or £11 mth
EF85mm f1.8 L USM	EF85mm f1.8 L USM	£854.99 or £35 mth	EF-S 18-200mm f3.5-5.6 IS USM	£634.99 or £25 mth	EF100-400mm f4.5-5.6 L IS USM	£1289.99 or £52 mth
EF85mm f1.4 L USM	EF85mm f1.4 L USM	£1789.99 or £73 mth	EF24-70mm f2.8 L USM lens	£794.99 or £33 mth		
TS-E 90mm f2.8 L	TS-E 90mm f2.8 L	£1119.99 or £46 mth		£484.99 or £20 mth		
EF100mm f2.0 L	EF100mm f2.0 L	£379.99 or £16 mth		£1033.99 or £42 mth		

**Canon FLASH GUNS**

**430 EX II** £220.99 or £9 mth

**430 EX II Speedlite** £133.99 or £5 mth

**580 EX II Speedlite** £329.99 or £13 mth

**MR14 EX Macro** £449.99 or £18 mth

**MT-24 EX Macro** £749.99 or £30 mth

**Twin Lite Flash** £749.99 or £30 mth

**Canon FILTERS** prices start from...

UV Filter £15.16

Skyline Regular £20.54

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**Canon WIRELESS FILE TRANSMITTER & PORTABLE STORAGE**

Compatible w/EOS 1Ds Mk II, EOS-1D Mark II, EOS and the EOS 5D

Transfer images directly from camera thru wireless or Ethernet-based LAN system to an FTP server

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M30 Media Storage £302.41

M80 Media Storage £400.29

**Canon DIGITAL SLR ACCESSORIES**

EOS 450D	EOS 40D	EOS 5D Mark II	EOS 1D Mark III	EOS 1Ds Mark III
BG-E5	OSKE3	OSKE3	OSKE3	OSKE3
£117.22	£122.34	£229.00	£97.89	£97.89
LP-E5	OSKE3	OSKE3	OSKE3	OSKE3
£39.14	£132.49	£69	£88.07	£88.07
HL-E5	OSKE3	OSKE3	OSKE3	OSKE3
£29.35	£132.49	£19.56	£293.90	£293.90
LC-E5E	OSKE3	OSKE3	OSKE3	OSKE3
£39.14	£132.49	£19.56	£293.90	£293.90
CBC-E5	OSKE3	OSKE3	OSKE3	OSKE3
£88.07	£132.49	£19.56	£293.90	£293.90
ACK-E5	OSKE3	OSKE3	OSKE3	OSKE3
£68.50	£132.49	£19.56	£293.90	£293.90
RS-40E3	OSKE3	OSKE3	OSKE3	OSKE3
£23.48	£132.49	£19.56	£293.90	£293.90
RC-5	OSKE3	OSKE3	OSKE3	OSKE3
£17.51	£132.49	£19.56	£293.90	£293.90
RC-1	OSKE3	OSKE3	OSKE3	OSKE3
£17.91	£132.49	£19.56	£293.90	£293.90
Angle Finder	OSKE3	OSKE3	OSKE3	OSKE3
£146.80	£132.49	£19.56	£293.90	£293.90
EP-EX15	OSKE3	OSKE3	OSKE3	OSKE3
£17.53	£132.49	£19.56	£293.90	£293.90
RF EF	OSKE3	OSKE3	OSKE3	OSKE3
£7.45	£132.49	£19.56	£293.90	£293.90
DioSeries	OSKE3	OSKE3	OSKE3	OSKE3
£8.31	£132.49	£19.56	£293.90	£293.90
CLP EF	OSKE3	OSKE3	OSKE3	OSKE3
£6.75	£132.49	£19.56	£293.90	£293.90
EW-1000mm	OSKE3	OSKE3	OSKE3	OSKE3
£19.56	£132.49	£19.56	£293.90	£293.90
EH-10L	OSKE3	OSKE3	OSKE3	OSKE3
£34.24	£132.49	£19.56	£293.90	£293.90
IFC-4500G	OSKE3	OSKE3	OSKE3	OSKE3
£48.93	£132.49	£19.56	£293.90	£293.90

**Canon MULTIPLE FLASH SET UP**

ON CAMERA ACCESSORIES:

1. TTL Hot Shoe Adaptor 3 £55.54
2. TTL Distributor £49.99
3. OH Camera Shoe Adaptor £19.53
4. Connection Cord 0.6m length £45
5. Connection Cord 3m length £48.93

OFF CAMERA ACCESSORIES:

1. MR14 EX Macro £449.99
2. MT-24 EX Macro £749.99
3. Twin Lite Flash £749.99
4. L Bracket SB-E2 £169

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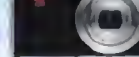
Optio P70 **£149.99**



NEW Optio E70L	£89
Optio M60	£119
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C LUX 3 **£379**



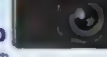
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D LUX 3	£429.65
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Ultra-slim and compact memory camcorder with dual SD/SDHC card slot, KONICA MINOLTA LENS, 35x optical zoom, Laser Touch Operation, and convenient "One Touch" buttons.

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### Canon



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### Ultra II



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8GB	£26.99

16GB **£54.99**

### Extreme III



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8GB	£59.99
16GB	£112.99

Compact Flash 4GB **£33.99**

8GB **£34.99**

16GB **£34.99**

32GB **£199.99**

### Extreme IV



Compact Flash 4GB	£45.49
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NEW

Cruzer Back Up 8GB **£24.99**

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Epson P-6000	£440.41
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Jobo Spectator 120GB	£269.13
Jobo Extreme 80GB	£420.83
Jobo Extreme 120GB	£469.77
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Upgrade £95.31

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## BOWENS STUDIO LIGHTING

BOWENS Accessories - see website for our full range



GEMINI "Gemini ... one of the most popular studio flash systems in the world"

## BOWENS GEMINI NEW ULTRA COMPACT GEMINI 200 & 400

**NEW!**

Building on the considerable success of the Esprit Gemini range the Bowens Gemini II range has added many additional and new features unavailable on the original Gemini monolight system.

250R Head £349 or £15mth  
500R Head £409 or £17mth  
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500/500 2 Head Kit £949 or £39mth  
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Add versatility to your existing Bowens lighting kit with the stylish Travelpak.

Travel Pak Including High Capacity Battery, Charger and 3m Cable £559  
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**pulsar Radio Trigger**  
Wire-free photography  
Single Unit £127.23  
Twin Pack £224.12

**NEW!**

Introducing the new ultra compact Gemini 200 & 400. The Gemini 200 & 400 offers many new features not available on the previous entry-level Gemini flash heads with out compromising in price or the high-quality standards that have become synonymous with the Bowens brand.

New Features include:  
• 5 Stop Power Range  
• Auto Power Dump  
• Proportional Modelling Lamp Control

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200/200 Kit £359.95  
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200/200 Travelpak Kit £459.95  
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Accessories: Connectors, Light Benders, Reflectors, Portable Flash, Continuous Light Source

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The new continuous lighting solution from Bowens

Unit Kit Contains:  
• 2 Cool Running Unit, no continuous light  
• 1 Support Case  
• 2 Lightweight Bowens Lighting Support Stands  
• 1 Bowens Cocoon 70 Light Tent  
• 1 Carbon Support Stand  
• Power Cards  
• Bulbs & Carry Case

£292.63

**BOWENS Table Top Studio**  
Trilite DOT COM kit  
Perfect for Film & Digital Cameras

A simple to use low profile light source. It is bright enough to work with digital cameras, cool in operation and gives a soft light perfect for product shots, still life & portraits

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Lighting Effects Kits  
Great value kits from the experts...

Each box contains all you need to get the right lighting style for your subject matter choice from:

- Portrait Lighting Kit
- Effects Lighting Kit
- Fashion Lighting Kit
- Advanced Lighting Kit

See our website for details and latest prices

from £249

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Digital Studio Flash

D-Lite 2+4 at a glance

Recycles in 0.7 seconds - Don't miss that shot!  
Compact & Light - Easy to store & transport  
Switchable Audio Ready Beam  
Stabilized to +/- 1.5%  
Plug-In Flash Tube User changeable!  
Super Low Modelling Lamp High Modelling Lamp Control  
Proportional Full Modelling

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D-Lite 4 kit from £499

**Learning Lighting with Elinchrom** Guide FREE with these kits

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Mini Line Kit

from £1299  
£299

**Style FX and BX Sets 2-6**  
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2x BXRI heads  
2x Portolite 66cm square softboxes  
2x clip-lock stands  
1x Skyport transmitter  
Cables Stand Bag & Case

BXRI Kits £829  
BX500RI £949

**RANGER QUADRA**  
Compact, portable battery flash

**RANGER**  
Q Pack with battery £879  
Q 5 Head £258  
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**INTERLIT EX150 BUKH 2 HEAD KIT**  
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Only £229

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The SKT200 is available in two highly specified kits, both available with a new educational training DVD

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**INTERLIT**

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Twin Head Umbrella Kits  
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600w £709

**INTERLIT**

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Venus Range

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150w from £220.21  
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See web for details £53.83

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INT755C £195.00  
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**5-in-1 Reflector**  
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From £48.93

**Lastolite**

Umbrella Box  
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Dual Duty  
All-In-One  
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Tri Reflector MK II  
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Collapsible Reversible  
Reflector Accessories  
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From £37.19  
From £39.10  
From £21.52  
£44.03  
£55.30  
From £96.89  
£137.01  
£95  
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£399  
From £11.99  
From £121.36  
£134.99  
£139.99  
From £89

**LUMEN 8 FLASH**  
SV KIT  
ACCESSORIES

**EZYBox**  
UpLite  
Background Support  
Curtain/Muslin

From £121.36  
£134.99  
£139.99  
From £89

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L-308A £135  
L-308B £199  
L-7500 £391.47  
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VariLight P £329  
DigiLight £139  
DigiLight £169  
DigiLight £109  
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 100 £44.99 200 £54.49 250 £57.99 350 £74.99 Each model is available in 3 colours - Black, Red, Arctic Blue	 200 £57.99 300 £67.99	 £87.99	 £74.95
Slingshot Series	Vertex AW Series	Primus AW	Rover AW II
 100AW £39.89 200AW £57.99 300AW £64.99	 100 £91.99 200 £114.99 300 £144.99	 £98.99	 £83.99

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The New Models of the Popular Nova AW Series Provide Unique Access and Protection for a Digital SLR and Accessories



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Nova 160 AW	£34.99
Nova 170 AW	£39.99
Nova 180 AW	£43.99
Nova 190 AW	£48.99
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Each model comes in 4 colours - Bordeaux Red, Black, Chestnut Brown & Ultramarine Blue

### STEALTH DIGITAL SERIES

Created for photojournalists and news photographers, the Stealth Reporter D300 AW is designed to withstand the elements while providing quick access to lenses and digital accessories.

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### Canon Pro 9500

- 4800 x 2400 dpi
- 0.66 - 16ppm B&W
- 0.66 - 14ppm Colour
- A3+ or less
- 8 Colour ink
- Thick Media

**just £492.83**

### Canon Pro 9000

**Other Canon PIXMA printers in stock**

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Canon PIXMA iP100 with battery	£243.79	Canon PIXMA MX7600	£333.48
Canon PIXMA iP2600	£34.25	Canon PIXMA MX300	£69
Canon PIXMA iP3600	£53.73	Canon PIXMA MX310	£57.24
Canon PIXMA MP190	£43.29	Canon PIXMA MP980	£234.23
Canon PIXMA MP210	£41.11	Canon PIXMA CP750	£116.47
Canon PIXMA MP620	£109	Canon PIXMA CP760	£77.32
Canon PIXMA MX700	£145.43	Canon PIXMA CP770	£132.11

**Canon Multi-functionals**




- 4800 x 1200 dpi
- 11.3 - 18ppm B&W
- 8.9 - 14ppm Colour
- A3+ or less
- 4 Colour ink
- CD printing

**PIXMA MX5000 £255**  
**PIXMA MX4000 £229**

CLJ-8 (C,M,Y,K) £8.80  
PGI-58K £15.17

• 9600 x 2400 dpi  
• ChromaLife100+ system  
• CD/DVD Printing

**PIXMA IP4600 £89.99**

CLJ-S21 (C,M,Y,K) £7.82  
PGI-520 £8.80

## Canon Scanners

- 4800 x 9600dpi
- Film Scanning
- 48bit colour
- FAX 13
- USB2.0 / Firewire

**Canon 8800F £145.83**

**Canon 600F £119**

**Other Canon Scanners**

LIDE 100	£57.74
LIDE 200	£67.53
4400 F	£79

## Canon Fine Art Paper

A brand new range of soft, textured fine art paper ideal for producing images such as portraits and landscapes.

Photo Rag Paper A4 (20)	£19.56
Photo Rag Paper A3 (20)	£36.20
Photo Rag Paper A3+ (20)	£56.75
Premium Matt Paper A4 (20)	£13.69
Premium Matt Paper A3 (20)	£27.34
Premium Matt Paper A3+ (20)	£32.29
Museum Fitting Paper A4 (20)	£26.42
Museum Fitting Paper A3 (20)	£56.75
Museum Fitting Paper A3+ (20)	£72.41

## Canon Inkjet Paper

<b>PR-101 Photo Paper Pro 245gsm</b>		<b>PR-101 Photo Paper Plus Glossy 270gsm</b>		<b>PF201 Photo Paper Gloss II 260gsm</b>		<b>GP-401 Glossy Photo Paper</b>		<b>Matte Photo Paper 170 gsm</b>	
Photo Paper Pro A4 (15)	£18.76	Photo Paper Plus Glossy 5x7 inch (20)	£5.86	Photo Paper Gloss 5x7 inch (20)	£5.86	Glossy Photo Paper 4x6 (50)	£5.86	Matte Photo Paper A4 (50)	£9.78
Photo Paper Pro 8 x 10 inch (20)	£14.67	Photo Paper Plus Glossy A4 (20)	£9.90	Photo Paper Gloss A4 (20)	£7.82	Glossy Photo Paper A4 (20)	£7.82	Matte Photo Paper A3 (140)	£17.61
Photo Paper Pro A3 (10)	£19.56	Photo Paper Plus Glossy A4 (20)	£9.78	Photo Paper Gloss A4 (20)	£9.78	Glossy Photo Paper A3 (20)	£15.65	Double Sided Photo Paper Plus 170 gsm	
Photo Paper Pro A3+ (10)	£24.46	Photo Paper Plus Glossy A3 (20)	£22.50	Photo Paper Gloss A3 (20)	£22.50	Glossy Photo Paper A3+ (20)	£24.95	Double Sided Photo Paper Plus 5 x 7 (10)	£5.37
Photo Paper Pro 10 x 12 inch (20)	£20.54	Photo Paper Plus Glossy A3+ (20)	£29.16	Photo Paper Gloss A3+ (20)	£34.24			Double Sided Photo Paper Plus A4 (10)	£9.78

## EPSON Featured Printers

• 5760 x 1440 dpi  
• 17ppm B&W  
• 8ppm Colour  
• A4 or less  
• 8 Colour ink  
• Gloss ink



**C13T054 £12.71 EACH**


• A3 Printing  
• 6 Colour ink  
• CD/DVD Printing



**C13T079 £9.78 EACH**


**Stylus Photo R800 £269.95**  
**Stylus Photo R1400 £289.99**

• 5760 x 1440 dpi  
• 17ppm B&W  
• 8ppm Colour  
• A3+  
• 8 Colour ink



**C13T087 £9.29 EACH**  
**Gloss Optimizer £6.84**

• 2880 x 1440 dpi  
• 12m<sup>2</sup> ph B&W  
• 12m<sup>2</sup> ph Colour



**C13T605 From £36.09 EACH**

**Pro 4880 A2+ £1416**

The much awaited Epson Stylus Photo R2880 is now the flagship A3+ printer and the successor to the Stylus Photo R2400.



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• 5760 x 1440 dpi  
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• A3+ or less  
• 9 Colour ink  
• CD/DVD direct printing  
• Borderless printing

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## EPSON Multi-functionals

• 2880 x 1440 dpi  
• 17m<sup>2</sup> ph B&W  
• 12m<sup>2</sup> ph Colour



**C13T080 £6.99 EACH**

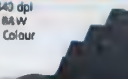
**PX700W £175.19**



**C13T080 £6.99 EACH**

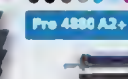
**PX800WF £264.99**

• 2880 x 1440 dpi  
• 17m<sup>2</sup> ph B&W  
• 12m<sup>2</sup> ph Colour



**C13T580 £38.99 EACH**

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**Perfection V700 £469.78**

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**Perfection V750 PRO £628.27**



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**Premium Glossy Photo Paper**

C135041315 A3 (20)	£28.37	<b>Premium Semigloss Photo Paper</b>	
C135041316 A3+ (20)	£36.20	C135041328 A3 (20)	£29.35
C135041303 100mmx100mm (roll)	£14.67	C135041329 A3+ (20)	£19.87
C135041377 710mmx100mm (roll)	£35.22	C135041330 100mmx100mm (roll)	£14.67
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C135041256 A4 (50)	£9.29	<b>Archival Matte Paper - Heavyweight</b>	
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<b>Inks Bundles for R8000/1800</b>		
T054 R8000/1800 CMY Pack	(Includes Cyan, Magenta and Yellow Inks)	£35.20
<b>Inks Bundles for R2400</b>		
T059 R2400 CMYK Pack	(Includes Cyan, Magenta, Yellow & Black Inks)	£39.11
T059 R2400 Photo Pack	(Includes Light Cyan, Light Magenta, Light Black & Light (Light Black) Inks)	£39.11
T059 R2400 Complete Ink Set	(Includes Photo Black, Matte Black, Cyan, Magenta, Yellow, Light Cyan, Light Magenta, Light Black, Light (Light Black) Inks)	£88.07

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• 1280x960dpi  
• USB 2.0  
• 200x magnification  
• Links directly to PC




USB powered Digital Microscope with up to 200x magnification perfect for bringing to life the world of the small.

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• 3600 x 3600dpi  
• 48 bit colour scanning  
• <5 seconds to scan image  
• Dimensions: 16x9x9cm



Archive your 35mm negatives and slides (mounted or unmounted) with this handy device. The PhotoFax is a 48 bit scanner that has a 5 mega pixel CMOS sensor that takes a copy of the image in 2-3 seconds.

**Plustek 7500 SE £224.12**  
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**Plustek 7300 £165.40**

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• 1920x1200 max resolution  
• 178° Viewing angle  
• 800:1 Contrast  
• 400cd/m<sup>2</sup>



**LACIE 26.5" £1456.67**

• 1920x1200 max resolution  
• 400 cd/m<sup>2</sup>  
• 800:1 Contrast



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• 1920x1200 max resolution  
• 16ms refresh rate  
• 1000:1 Contrast



**Eizo CE240W 24" £759**


**Colour Munki Photo** is the essential all-in-one colour control solution for photographers

- Simple monitor to print matching
- Easy and advanced monitor calibration
- Capture colour from any source
- Automatically extract colours from images

**X-Rite ColorMunki Photo £342.65**


## Colour Management

Take monitor calibration to the next level with the PANTONE hueyPRO. Designed for photographers, creative professionals and enthusiasts looking to increase their colour control.




**Pantone hueyPRO £97.86**

The third generation colorimeter comes equipped with new state-of-the-art optical design and photo-centric user interface providing accurate, reliable and consistent color.




**Spyder3 Pro £112.49**

The Spyder3 Elite takes accurate, affordable monitor calibration to the next level. Designed around the professional photographer's workflow, the Spyder3 Elite calibrates LCD/LED, CRT and up to top monitors in just five minutes.



**Spyder3 Elite £153**

Datascopic Spyder 3 Studio - Spyder3 Studio™ redefines color management, offering you new levels of accuracy and control for the best performance across all of your digital imaging tools.



**Spyder3 Studio £389.99**

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- 3.0" LCD with Live View mode
- 9-point AF system
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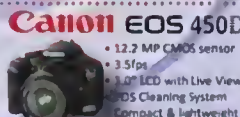


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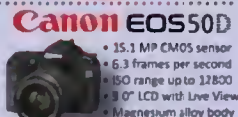
Canon Speedlite 270EX **£149.99\***  
Lowepro Slingshot 100AW **£39.99\***  
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**Canon EOS 1000D**  
• 10.1 MP CMOS sensor  
• Up to 3 frames per sec.  
• 2.5" LCD with Live View  
• DIGIC III processor  
• Compact & lightweight  
**Body Price £339.99\***  
EOS 1000D + 18-55mm **£419.99\***  
1000D + Tamron 18-200 **£498.98\***



**Canon EOS 450D**  
• 12.2 MP CMOS sensor  
• 3.5fps  
• 3.0" LCD with Live View  
• IS Cleaning System  
• Compact & lightweight  
**Body Price £410.00\***  
450D + 18-55mm IS **£509.99\***  
450D + Tamron 18-200mm **£549.99\***



**Canon EOS 50D**  
• 15.1 MP CMOS sensor  
• 6.3 frames per second  
• ISO range up to 12800  
• 3.0" LCD with Live View  
• Magnesium alloy body  
**Body Price £819.99\***  
EOS 50D + 17-85mm IS **£1,099.99\***  
EOS 50D + 18-200mm IS **£1,199.99\***

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PowerShot A1100 IS	£189.00	Digital IXUS 990 IS	£319.00
PowerShot A2100 IS	£219.00	PowerShot SX1 IS	£429.00
PowerShot SX110 IS	£179.00	PowerShot SX10 IS	£299.00
Digital IXUS 95 IS	£199.00	PowerShot SX200 IS	£284.00
Digital IXUS 100 IS	£229.00	PowerShot D10	£349.00
Digital IXUS 110 IS	£274.00	PowerShot G10	£419.00
Digital IXUS 870 IS	£239.00		

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15mm f/2.8 Fisheye	£624.99	300mm f/4.0L USM IS	£1,178.99	24-105mm (Unboxed)	£799.99
20mm f/2.8 USM	£409.99	400mm f/2.8L USM IS	£6,469.99	28-135mm f/3.5-5.6 USM IS	£373.99
24mm f/1.4 Mk II USM	£1,349.99	400mm f/4.0 DO L USM IS	£5,449.99	28-200mm f/3.5-5.6 USM	£309.99
24mm f/2.8	£368.99	400mm f/5.6L USM	£1,123.99	28-300mm f/3.5-5.6L IS USM	£2,149.99
28mm f/1.8 USM	£386.99	500mm f/4.0L USM IS	£5,539.99	55-200mm f/4.5-5.6 II USM	£159.99
28mm f/2.8	£163.99	600mm f/4.0L USM IS	£7,338.99	EF-S 55-250mm f/4-5.6 IS	£221.99
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35mm f/2.0	£218.99	TSE 17mm f/4.0L	£2,149.99	70-200mm f/2.8L USM	£1,044.99
50mm f/1.2 L USM	£2,278.99	TSE 24mm f/3.5 II	£2,299.99	70-200mm f/4.0L IS USM	£968.99
50mm f/1.4 USM	£293.99	TSE 45mm f/2.8	£1,123.99	70-200mm f/4.0L USM	£548.99
50mm f/1.8 II	£94.99	TSE 90mm f/2.8	£1,123.99	70-300mm f/4.0-5.6 IS USM	£419.99
50mm f/2.5 Macro	£229.99	EF-S 10-22mm f/3.5-4.5 USM	£649.99	70-300mm (Unboxed)	£414.99
EF-S 60mm f/2.8 Macro	£368.99	16-35mm f/2.8L II USM	£1,178.99	70-300 f/4.5-5.6 DO IS USM	£1,138.99
MP-E 65mm f/2.8	£853.99	17-40mm f/4.0L USM	£633.99	75-300mm f/4.5-5.6 mk III	£149.99
85mm f/1.2L II USM	£1,788.99	EF-S 17-55mm f/2.8 IS USM	£793.99	75-300mm f/4.0-5.6 USM III	£235.99
85mm f/1.8 USM	£313.99	EF-S 17-85mm f/4.0-5.6 IS USM	£413.99	100-300mm f/4.5-5.6 USM (I)	£253.00
100mm f/2.0 USM	£378.99	EF-S 17-85mm (Unboxed)	£289.99	100-400mm f/4.5-5.6L USM IS	£1,288.99
100mm f/2.8 USM Macro	£427.99	EF-S 18-55mm (Unboxed)	£65.00	1.4x II extender	£289.99
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180mm f/3.5L USM Macro	£1,268.99	EF-S 18-200mm f/3.5-5.6 IS	£469.99		
200mm f/2.8L IS USM	£4,899.99	EF-S 18-200mm (Unboxed)	£469.99		
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EF-S 60mm f/2.8 USM Macro



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## EOS-1D Mark III DIGITAL

- 10.1 Megapixels
- 10 Frames per second
- ISO 50 to new 6400
- 19 cross type AF points

**In Stock at only £2,999.99!**

Body SRP £3,999.99 Lens Sold Separately

## EOS-1Ds Mark III DIGITAL

- 21 Megapixels
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### Canon Accessories

Battery Grips	Flashguns	Cases
BG-E2N (200/300/400) <b>£149.99</b>	Speedlite 220EX <b>£159.99</b>	EH-19L Semi-Hard Case (450C) <b>£43.99</b>
BO-E3 (EOS 450D) <b>£109.99</b>	Speedlite 270EX NEW <b>£149.99</b>	SC-DC60A Traditional Case (G10) <b>£60.00</b>
BG-E6 (50 Mk II) <b>£229.99</b>	Speedlite 430EX II <b>£219.99</b>	DCG-10 Leather Case (A100/550) <b>£3.00</b>
	Speedlite 580EX II <b>£279.99</b>	DCC-01 Leather Case (IXUS 80) <b>£19.99</b>
	Macroflash MR-14EX <b>£449.99</b>	DCC-41 Leather Case (IXUS 85) <b>£9.99</b>
	MT-24EX Macro Twin Flash <b>£779.99</b>	DCC-70 Leather Case (IXUS 800) <b>£23.00</b>
	Speedlite Transmitter ST-E2 <b>£179.99</b>	DCC-75 Leather Case (IXUS 870) <b>£23.00</b>
		DCC-80 Soft Case (A530/A540) <b>£23.00</b>
		DCC-85 Soft Case (A1000 IS) <b>£14.99</b>
		DCC-90 Soft Case (S2 IS/53 IS) <b>£3.00</b>
		DCC-900 Soft Case (A600/A640HS) <b>£28.00</b>
		DCC-430 Soft Case (A470) <b>£13.00</b>
		DCC-650 Soft Case (B77/G9) <b>£23.00</b>
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		DCC-650 Soft Case (G10) <b>£23.00</b>
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		DCC-800 Soft Case (SX10 IS) <b>£27.00</b>

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### Canon Camcorders

Mini DV Camcorders	Flash Memory Camcorders	High Definition Camcorders
MO205 (I) <b>£99.99*</b>	FS100 (I) <b>£299.99*</b>	HV40 NEW <b>£999.99</b>
DVD Camcorders	FS11 <b>£299.99*</b>	HV20 <b>£595.00</b>
DC410 NEW <b>£319.99</b>	Legria FS200 NEW <b>£279.99</b>	HG21 NEW <b>£799.00</b>
DC411 NEW <b>See Web</b>	Legria FS200 NEW <b>£349.99</b>	HF10 (I) <b>£599.99</b>
DC420 NEW <b>£339.99</b>	Legria FS21 NEW <b>£459.99</b>	Legria HF S100 NEW <b>£1,099.99</b>
	Legria FS22 NEW <b>£499.99</b>	Legria HF S10 NEW <b>£1,199.99</b>
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Store over 22 hours of great looking 13.2x10.8mm Full HD movies on the camcorder's 60GB HDD. Easily connect to an HDTV, upload footage to the web, or burn movies to DVD or Blu-ray disc.

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### Canon DW-100

The DW-100 makes it easy to create DVDs. Just connect a compatible Canon camcorder, select your footage, then burn - in High or Standard Definition.

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**Park Cameras 1st Year Anniversary**  
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- Slim metal body • 3.0" LCD Screen
- "One button, one function" design for easy operation

**Only £138.99\*** with Olympus 2GB Type M+ SD card \*on mention of the Amateur Photographer

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ES55 Silver / Black / Pink / Grey	£99.99
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Digimax S1070	£99.00
Digimax L201 Silver / Pink	£99.99
Digimax L74 Wide	£109.99
Digimax L77 Black	£119.99
Digimax M110 Silver	£89.99
Digimax I70 Silver / Pink	£119.99
Digimax I7 Black	£119.99
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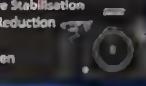
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- 10.2 million pixels
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- Triple Shake Reduction technology
- 2.5" LCD Screen



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55mm Circular Polarizing	£35.19	67mm HD Digital Circular Pol.	£97.20
55mm SHMC Pro 1-D UV	£32.94	72mm UV	£33.57
55mm HD Digital UV (D)	£37.53	72mm Circular Polarizing	£63.36
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58mm UV	£16.29	72mm HD Digital Circular Pol.	£124.20
58mm Circular Polarizing	£40.59	72mm SHMC Pro 1-D UV	£50.49
58mm SHMC Pro 1-D UV	£35.19	77mm SHMC Pro 1-D UV	£56.07
58mm HD Digital UV (D)	£40.59	77mm SHMC Pro 1-D Circ-pol	£141.84
58mm HD Digital PL-CIR	£87.12	77mm UV	£40.59
62mm UV	£21.06	77mm Circular Polarizing	£77.31
62mm Circular Polarizing	£53.73	77mm HD Digital UV (D)	£72.99
62mm SHMC Pro 1-D UV	£39.51	77mm HD Digital Circular Pol.	£145.80

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Original 2.0 Canon Fit (1)	£69.99
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D35AFN Flash Gun - Nikon	£89.99
DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99
LED 8 Ring Flash for Compact Digital Cameras	£49.99

**Filters**  
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## Nissin

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Di28 Flash - Nikon	£59.99
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Di466 Flash - Nikon	£89.99
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#### Di866 Pro Flash



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### Epson P-6000

80GB Photo Viewer

**£389.99\***

SRP £440.42



## Software at Park Cameras

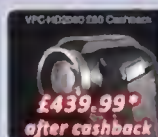


Adobe Photoshop Elements 7.0 (Windows)	£59.99*
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**7" Digital Frame**  
£49.99



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**7" Digital Frame with 1GB Internal Memory**  
£72.50\*

## Kenro Studio Flashes

Compact Studio Kit - 110WS	£249.99
2x Flash Heads	
2x Quality Stands	
Set of Filters (Red, Yellow, Blue & Green)	
1x 45x45cm Softbox	
Studio 300 Lighting Kit	£449.99
2x Studio 300W Heads	
2x Lighting Stands	
2x 60x60cm Softboxes	
1x Softbag for Heads	
1x Softbag for Stands	

## Bowens 500/500R Kit - Studio Flash Kit

Three heads & stands are the foundation of these popular sets. Included are a Bowens Softbox with 2 Bowens Silver/White Umbrellas & a pair of wide-angle reflectors designed to give a great degree of creative flexibility

**OUR PRICE**  
**£929.99**

## Pro Line Apollo 180/180 - Studio Flash Kit

The perfect entry level two head kit for those new to photography. It provides all of the accessories you might need as you begin to learn the secrets & pleasures of studio flash, but is good enough to take your photography further

**OUR PRICE**  
**£249.99**

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8GB Ultra II	£38.99	16GB Extreme III	£94.99	16 GB Extreme IV	£199.99	2GB Ultra II	£10.99	4GB Ducat (45MB/s)	£39.99	16GB Ultra II	£59.99
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<b>CARD READERS</b>	
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ImageMate 21-in-1 USB 2.0 NEW	£28.99
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# Printers at Park Cameras

## Canon Pixma MP630

### A4 Multi-Function Printer

Fast and feature-packed home printing for creative users

**£159.00\***

SRP £179.00



## Canon Pixma iX4000

### A3+ Printer

Affordable A3 printer for fast, high quality document, photo & graphic output

**£269.99\***

RP £329.00



## Canon Pixma Pro 9000

### A3+ Printer

Professional 8-colour, A3 photo printer for outstanding quality

**£334.99\***

SRP £499.00



## Epson Stylus PX800FW

### A4 Printer

Hi-Definition A4 All-in-One photo printer, with fax

**£249.99\***

SRP £293.61



## Epson Stylus R2880

### A3+ Printer

Superior black & white and colour photo printing

**£479.99\***

SRP £655.73

\*after £100 cashback if bought before 14.11.11



## Epson Stylus Pro 3800

### A2+ Printer

Compact A2 Printer delivering quality, reliability & flexibility

**£949.99\***

RP £1,144.25



## HP Photosmart C8180

### A4 Printer

All-in-One Printer, Scanner, Copier

**£249.99**

SRP £294.99



## HP Photosmart Pro 9180

### A3+ Printer

Print professional quality photographs that resist fading for generations

**£398.00\***

SRP £599.99



## CANON PRINTERS

Pixma iP100 Portable No Battery	£239.99
Pixma iP100 Portable + Battery	£279.00
Selphy CP530 (Compact)	£19.99
Selphy CP760 (Compact)	£79.00
Selphy CP770 (Compact)	£139.00
Selphy ES1 (Compact)	£189.00
Pixma iP2600 (A4)	£45.00
Pixma iP3600	£69.99
Pixma iP4600 (A4)	£99.00
Pixma Pro 9000 (A3+)	£349.00
Pixma Pro 9000 Mark II (A3+)	See Web
Pixma Pro 9500 Mark II (A3+)	See Web
Pixma MP190 (A3-In-One)	£59.00
Pixma MP540 (All-In-One)	£99.00
Pixma MP620 (All-In-One)	£139.00
Pixma MP980 (All-In-One)	£289.00

## EPSON PRINTERS

Stylus Photo R285 (A4)	£68.50
Stylus Photo PX800FW (A4)	£239.99
Stylus Photo PX700W (A4)	£179.99
Stylus Photo R800 (A4)	£259.99
Stylus Photo 1400 (A3+)	£279.99
Stylus Photo R1900 (A3+)	£419.99
Stylus Photo Pro 4880 (A2+)	£1,149.99
Stylus Photo Pro 7880 (A1+)	£1,899.99**
Stylus Photo Pro 9880 (B0+)	£3,699.00**

\*\*After loyalty cashback from Epson

## HP PRINTERS

Photosmart C4480 (A4)	£79.99
Photosmart C4580 (A4)	£129.99
Photosmart D7460 (A4)	£136.99
Photosmart C6380 (A4)	£229.99

## Canon Consumables

### Canon Inks

BCI-6 Series	from £9.99
CLI-8 Series	from £10.99
PGI-9 Series	from £11.99
CLI-521 Series	from £9.49

### Canon Paper

<b>Glossy:</b>	
PP-201 A4 (20)	£9.99
PP-201 A3 (20)	£22.99
PR-201 A4 (20)	£17.99
PR-201 A3 (20)	£34.99
PR-201 A3+ (10)	£24.99
<b>Matte:</b>	
MP-101 A4 (50)	£14.99
MP-101 A3 (50)	£24.99



## Epson Consumables

### Epson Inks

Duck Inks	from £7.99
Hummingbird	from £8.99
Cheetah Inks	from £9.99
Husky Inks	from £11.99
Seahorse Inks	from £12.10
Lily Inks	from £12.65
Owl Inks	from £13.99

### Epson Paper

<b>Glossy:</b>	
Glossy Photo 6"x4" (50)	£9.99
Glossy Photo 7"x5" (40)	£9.99
Glossy Photo A4 (20)	£10.99
Premium Glossy Photo 6"x4" (20)	£6.99
Premium Glossy Photo 7"x5" (30)	£11.99



## HP Consumables

### HP Inks

364 Series	from £7.99
38 Series	from £10.99
363 Series	from £8.99
38 Series (9180)	from £29.99

### HP Paper

<b>Glossy:</b>	
Advanced Glossy 6"x4" (60)	£7.00
Advanced Glossy A4 (50)	£24.99
Advanced Glossy A3+ (25)	£49.99
<b>Satin / Matte / Art Paper:</b>	
Advanced Satin Matte A4 (25)	£14.99
Advanced Satin Matte A3+ (25)	£34.00
Aquarella Art Paper A3+ (25)	£61.00
Watercolour Art Paper A3+ (25)	£69.99



# Scanners at Park Cameras

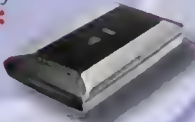
## Canon Canoscan 8800F

### Flatbed Scanner

High performance film, photo & document scanning

**£159.00\***

SRP £189.00



## PlusTek 7500i SE

### A4 Printer

Powerful scanning device with Multi-Exposure mode

**£219.99**

SRP £255.00



## CANON SCANNERS

LiDE 100 (Flatbed)	£49.00
LiDE 200 (Flatbed)	£74.00
LiDE 700F (Flatbed) NEW	See Web
Canoscan 5600F (Flatbed)	£129.00

## NIKON SCANNERS

Coolscan 5000 ED (Film/Slide)	£1,099.00
Coolscan 9000 ED (Film/Slide)	£2,399.00

## NIKON SCANNER ACCESSORIES

SF-210 Slide Feeder (C/scan 5000)	£549.99
FH-G1 Medical Slide Holder	£247.99
FH-8355 35mm Strip Film Holder	£73.99
FH-869M 12C/220 Mounted Film Holder	£118.99
FH-869G 120/220 Strip Film Holder Glass	£360.99
FH-3 Strip Film Holder	£24.99

## EPSON SCANNERS

Perfecton 4490 Photo (Flatbed)	£139.99
Perfecton V300 Photo (Flatbed)	£79.99
Perfecton V350 Photo (Flatbed)	£109.99
Perfecton V500 Photo (Flatbed)	£199.99
Perfecton V700 Photo (Flatbed)	£419.78
Perfecton V750 Photo (Flatbed)	£549.99

## HP SCANNERS

ScanJet G3010 (Flatbed)	£49.99
ScanJet G4010 (Flatbed)	£107.99
ScanJet G4050 (Flatbed)	£169.99



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## Photographic / Laptop Bags at Park Cameras

### lowepro Nova Mini AW

Shoulder Bag



In Stock at only £19.99!

**SPECIAL OFFER!**

### CRUMPLER Crisp Suit CS006

Laptop Case



In Stock at only £49.99!\*

**SPECIAL OFFER!**



### DR-465 DPS

Backpack

SAVE  
£18!

In Stock at only £46.95!\*

**SPECIAL OFFER!**

Compact Photo Bags		Backpacks	
Z 20 - Black (12)	£2.00	Flipside 200	£69.51
Z 20 - Navy	£2.00	Flipside 300	£77.99
MX 10 Navy (15)	£3.00	Flipside 400 AW Black	£99.00
MX 20 Navy	£2.00	Fastpack 350	£74.99
MX 25 Navy	£3.00	CompDaypack Slate Grey	£96.89
D-Res Pouches	from £5.00	Mini Trekker AW Black	£106.68
Slider compact cases	from £7.00	CompRover AW Backpack	£116.99
Remo cases	from £9.99	Computrekker AW Black	£119.99
Tasco Camera Sleeves	from £10.00	Vertex 100 AW	£125.99
Ridge 10 Red	£10.77	Vertex 200 AW	£145.99
Ridge 30 Black (6)	£7.00	Vertex 300 AW	£145.99
Ridge 60 Black (5)	£12.99	Nature Trekker AW II	£145.99
Napoli compact cases	from £14.99	Computrekker Plus AW	£129.99
Apex compact cases	from £15.66	Pro Trekker AW II	£209.99
Cirrus compact cases	from £19.57	Rolling Computrekker AW	£179.99
Clips cases	from £19.57	D2100 Dryzone B/pack Grey	£169.99
<b>Lens Cases</b>		D2200 Dryzone B/pack Grey	£179.99
S&F Lens Cases	from £13.70	D7 Dryzone Rover (Grey)	£189.99
S&F Pouches	from £16.64	Fastpack backpacks	from £63.62
S&F Top Loader 70 AW	£49.99	<b>Topload Bags</b>	
S&F Top Loader 75 AW	£54.99	Cirrus Topload cases	from £21.53
S&F Lens Trekker 600 AW II	£159.99	TLZ Mini - Black / Navy	£21.53
<b>Shoulder Bags</b>		TLZ 1 - Black / Navy	£26.43
Terracine Cases	from £11.00	TLZ 2 - Navy	£32.30
Nova Mini AW - Black (21)	£19.99	Off Trail 1 - Black	£44.04
Edit 110 Black	£22.51	Off Trail 2 - Black	£50.72
Nova 140 AW cases	from £23.49	<b>Sling Bags</b>	
Edit 120 + Black	£32.30	Slingshot 100 AW	£44.99
Edit 140+ Black	£29.99	Slingshot 200 AW	£57.99
Edit 140 Digital Playbag	£32.29	Slingshot 300 AW	£69.99
Stealth Reporters	from £72.99	<b>Laptop Sleeves</b>	
Classified Shoulder Bag	from £99.00	Boomer	from £17.99
Commercial AW - Black	£149.99	Gimp	£33.00

Compact Photo Bags		Shoulder Bags	
P.P. Standard (incl. strap)	from £13.00	Jimmy Bo	from £30.00
P.P. Special Edition	See Web	Messenger Boy	See Web
Female	See Web	New Delhi	from £110.00
Lolly Dolly	from £16.00	Muffin Top	from £40.00
Muffin Top Pouch	from £15.00	Female	See Web
Messenger Boy Pouch	See Web	Leather	See Web
Royale Thinner	See Web	<b>Backpacks</b>	
The Huggemugger	See Web	Muffin Top Backpack	from £110.00
Gaffer Royale	See Web	Messenger Boy Backpack	See Web
<b>Shoulder Bags</b>		Easy Weasy	£140.00
Jimmy Bo	from £30.00	Turkish Shower	£210.00
Messenger Boy	See Web	The Mob Boss	£200.00
New Delhi	from £110.00	Pony Box	£185.00
Muffin Top	from £40.00	Italian Connection	£205.00
Female	See Web	The Big Cheese	£275.00
Leather	See Web	Pretty Bella	See Web
<b>Backpacks</b>		<b>Laptop Sleeves</b>	
Muffin Top Backpack	from £110.00	Boomer	from £17.99
Messenger Boy Backpack	See Web	Gimp	£33.00
Easy Weasy	£140.00	Super Boomer	from £34.99
Turkish Shower	£210.00	Cheesyline	from £39.99
The Mob Boss	£200.00	Beancounter	£89.99
Pony Box	£185.00	Fishy Slip	£108.00
Italian Connection	£205.00	<b>Backpacks</b>	
The Big Cheese	£275.00	BP-502 GDC	£269.99
Pretty Bella	See Web	HB-207 GDC Hiker	£224.99
<b>Laptop Sleeves</b>		HB-205 GDC Hiker	£197.99
Boomer	from £17.99	R-103 GDC	£189.99
Gimp	£33.00	R-106 GDC	£224.99
Super Boomer	from £34.99	R-102 GDC	£149.99
Cheesyline	from £39.99	R-101 GDC	£119.99
Beancounter	£89.99	DR-465 DPS Digital	£46.95
Fishy Slip	£108.00	DR-467 DPS Digital	£74.95

Compact Photo Bags		Rolling Bags	
DP-403 Digital Pouch	£10.95	OC-82 GDC Photo Organizer	£179.95
DP-405 Digital Pouch	£11.95	DC-84 GDC Photo Organizer	£197.95
DP-407 Digital Pouch	£12.95	OC-88 Organizer	£271.95
DP-409 Digital Pouch	£13.95	OC-86 Organizer	£297.45
DP-411 Digital Pouch	£13.95	DC-97 Organizer	£339.95
DP-413 Digital Pouch	£14.95	<b>Waist / Shoulder Bags</b>	
DP-415 Digital Pouch	£15.95	EC-02 GDC (3)	£19.95
<b>Backpacks</b>		C-58 GDC (4)	£19.95
BP-502 GDC	£269.99	PB-48 GDC	£59.95
HB-207 GDC Hiker	£224.99	PB-46 GDC	£49.95
HB-205 GDC Hiker	£197.99	PB-44 GDC	£39.95
R-103 GDC	£189.99	W-92 GDC Waist-Pack	£79.95
R-106 GDC	£224.99	W-94 GDC Waist-Pack	£89.95
R-102 GDC	£149.99	EXO-7 GDC Small	£79.95
R-101 GDC	£119.99	Kata EXO-12 GDC Small	£89.95
DR-465 DPS Digital	£46.95	WS-606 GDC	£169.95
DR-467 DPS Digital	£74.95	WS-604 GDC	£139.95
DR-467 DPS Digital (Red)	£84.95	SB-902 GDC S Reporter	£129.95
<b>Sling / Torso Packs</b>		SB-904 GDC M Reporter	£149.95
S-312 GDC Sling	£39.95	SB-907 GDC L Reporter	£169.95
D-3N1-10 DPS Sling	£79.95	<b>Elements Covers</b>	
T-212 GDC Torso-Pack	£79.95	E-690 GDC	£34.95
T-214 GDC Torso-Pack	£99.95	E-702 GDC	£49.95
<b>Holsters</b>		E-705 GDC	£74.95
DH-421 Digital Hostler	£22.95	<b>Lighting Bags</b>	
DH-423 Digital Hostler	£24.95	Palms 1 Arch	£297.45
DH-425 Digital Hostler	£29.95	Palms 2 Arch	£339.95
H-10 GDC Holster	£59.95	Palms 3 Arch	£382.45
H-12 GDC Holster	£69.95	Hexabag 3 Stands Organizer	£254.95
H-14 GDC Holster	£79.95	Hexabag 2 Stands Organizer	£251.95
<b>Backpacks</b>		Hexabag 1 Stands Organizer	£242.95

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## Tripods / Monopods at Park Cameras

### SLIK Pro 700DX



In Stock at only £109.99!\*

Monopods	
Monopod 350	£35.00
Monopod 350 AF	£90.00
Heads	
Slik AF 1100E Head with Q/R	£69.99
Slik SH 704E 3-Way Q/R Head	£61.00
Slik AF 2100 Head (1/4 - 3/8")	£79.99
Slik SH-807E Q/R 3-Way Head	£115.00
Tripods	
Pro 500DX Complete	£79.99
Pro 400DX Complete	£98.00
Pro 500EZ Complete	£99.99
Pro 580DX Complete	£109.99
Pro 330DX Complete	£120.00
Pro 340DX Complete	£135.00
Pro 780DX Complete	£139.99
Pro 330EZ Complete	£144.90
The Professional Legs Only	£119.99
Professional II-LE Legs Only	£149.99
The Professional 4 Section Leg Only	£239.99

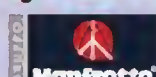


### GT 1541T 4 Section Traveller Tripod



In Stock at only £359.00!\*

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GM2341 with ALR and Belt Clip	£109.95
GM2561T with AIR and Belt Clip	£152.95
Heads	
G0077 Centre Ball 1/4" Screw	£34.95
G1077M Centre Ball 1/4" Screw	£64.95
GH5380S Systematic Ball 1/4" screw	£224.95
GH5380SQR Systematic Ball 1/4" + QR	£269.95
Tripods	
GT2942 Basalt Tripod with G-LOCK (2)	£299.95
GT1541T Traveller Tripod with G-LOCK	£377.95
GT1550T Traveller c/w G1077M Head	£409.99
GT1581OT Ocean Traveller with Ocean G-LOCK & Stainless Steel Casting	NEW See Web
GT2941LLVL Levelling with G-LOCK	£439.99
GK1580QR (GT1541 + GH1780QR KIT)	£539.95
GK250EXQR (GT2531EX + GH2750QR + Spiked Feet Kit)	£593.95
GT1581 Ocean Traveller	NEW £799.95



### MN190CX PRO4



In Stock at only £199.00!\*

Monopods	
234 Monopod Tilt Head	£16.95
790B Modo Mono	£24.95
679B Black	£34.21
681B Pro Black	£43.99
682B Self Standing Pro	£77.99
685B Neotec	£112.50
695CX Magfiber	£139.99
550R Fluid Raxu Viden	£109.95
Heads	
MN 234RC Tilt Head + QR	£26.95
484 Mini Ball + RC2 System	£49.95
438 Midi Ball Head	£69.95
450MG 3D Magnesium	£79.95
488RC4	£89.95
322RC2 Heavy Duty Action Ball	£99.95
458MG Hydrostatic Ball	£199.95
458MGR2C Hydrostatic + RC2	£199.95

Tripods	
709B Digi Tabletop Black	£34.95
785B Modo Maxi	£49.00
190XB Aluminium Black	£93.95
055XDB + 804RC2	£99.90
055XB + 128RC Head (S)	£129.90
055XPROB	£119.95
190CXPRO3 Carbon Fibre	£199.95
055XR + 804RC2 Kit	£209.96
458B Neotec Tripod	£219.95
190CXPRO4 Carbon Fibre	£225.00
055CX3 CF 3 Section	£239.99
055CXPRO3 3 Section CF	£269.95
Tripod Accessories	
337 Hotshoe Two Axis Bubble	£24.95
MBAG70cm Tripod Bag	£29.95
MBAG80P Tripod Bag 80cm	£59.95
MBAG90P Tripod Bag 90cm	£74.95



### MTL9251B



In Stock at only £66.00!\*

Monopods	
MML3260B 4 Section Pro	£34.26
MML3270B 4 Section Pro (170cm)	£39.15
Heads	
GTMH7001-652 Ball Series 1 + QR	£39.15
MH5001 Professional 3-way	£44.04
MML302-652 Series II Ball with QR	£68.51
GTMH1300-621 Ball Series II + QR	£97.87
Tripods	
VT-806 Light Duty Photo/Video	£24.47
VT-808 Light Duty Photo/Video	£29.36
GTVT-809 Light Duty Photo/Video	£34.26
MT9241B 4 Section Aluminium	£77.99
MTL9251B 3 Section Aluminium	£78.00
MTL9351B 3 Section Alu Tripod	£87.99
MTL3261B 3 Section Alu with Vert	£92.98
MT8246B Carbon Pro Tripod	£95.08
MTL3361B 3 Section Aluminium	£107.66
GTMTL8351B 3 Section C/Fibre	£186.00

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**Nikon D90 & Tamron 18-270mm VC £1149.99**

**Nikon D90 & Nikon 16-85mm VR £1089.99**

**Nikon D90 & Nikon 35mm f1.8 £829.99**

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**Nikon D700 BODY £1799.99**

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A portable creative studio in a digital SLR.

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Latest 15MP model with Live View and HD video mode.

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**£699.99**

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**CANON EOS 500D & 18-200mm IS £1199.99**

**Canon EOS 50D BODY** 15MP

Rugged 15MP with Live View and latest DIGIC 4 processor.

**£819.99**

**CANON EOS 50D & 17-85mm IS £1139.99**

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**SAVE £350** mp £2449.99

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**EOS 5D Mk II & 24-105mm L IS £2699.99**

**Panasonic LUMIX G1** 12MP

**& 14-45mm G Vario £489.99**

**G1 with 14-45mm & 45-200mm £599.99** WHILE STOCKS LAST

**PENTAX K200D** 14MP

**& 18-55mm SAVE £65** mp £429.99

**£364.99**

**D-BG3 Battery Grip mp £99.99 £49.99**

**K20D & 18-55mm F3.5-5.6 ALII** 14MP

**SAVE £110** mp £699.99

**£589.99**

**K20D BODY £539.99**

**K200D & 18-55mm £398.99**

**43mm f1.9 £369.98**

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**Full-frame professional level DSLR with 5fps, built-in SteadyShot Image stabiliser and lightweight yet tough magnesium alloy body.**

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**SONY α350 & 18-70mm £399.99**

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**lowepro**

**PRE-INCREASE PRICES**  
available while stocks last

## FastPack Daypacks

**WHY BUY?**

Great for a photographic daytrip. Colours: All Black, Black with red or blue trim.

- FastPack 100** D-SLR, 2 lenses and accessories ..... **£39.99**
- FastPack 200** Pro D-SLR, 2/3 lenses, flash & accessories ..... **£49.99**
- FastPack 250** (pictured) Pro D-SLR's, 3/4 lenses, flash, 15.4" laptop & accs ..... **£54.99**
- FastPack 350** Pro D-SLR's, 4/5 lenses, flash, 17" laptop & accs ..... **£64.99**

## Vertex Photo Backpacks

Comfortable & protective. 100/200AW carry-on most airlines. Built-in All Weather cover.

- Vertex 100 AW** 1/2 Pro D-SLR's, 4/5 lenses, 14" Laptop, flash and accessories ..... **£89.99**
- Vertex 200 AW** (pictured) 1/2 Pro D-SLR's, 5/6 lenses, 15.4" Laptop, flash & accessories ..... **£109.99**
- Vertex 300 AW** 1/2 Pro D-SLR's, 6/8 lenses, 17" Laptop, flash & accessories ..... **£139.99**

## Flipside 400AW Photo Backpack

**WHY BUY?**

Takes large Pro outfit. With flip round access & All Weather cover. Available in Black or Pine Green.

- Flipside 200** D-SLR, 3/4 lenses, flash and accessories ..... **£57.99**
- Flipside 300** Pro D-SLR, 4/5 lenses, flash and accessories ..... **£67.99**

## Stealth Reporter AW Shoulder Bags

**WHY BUY?**

- Soft, comfortable design offering excellent protection. All Weather cover.
- 100 AW** D-SLR, 2 lenses and accessories ..... **£57.99**
- 200 AW** Pro D-SLR, 3/4 lenses, flash & accessories ..... **£67.99**
- 300 AW** (pictured) Pro D-SLR, 4/5 lenses, flash & accs ..... **£73.99**
- 400 AW** 2 Pro D-SLR's, 4/5 lenses, pro flash & accessories ..... **£86.99**
- 550 AW** 2 Pro D-SLR's, 5/6 lenses, flash & accessories ..... **£95.99**
- 650 AW** Large Pro D-SLR, 6/7 lenses, 15.4" Laptop, flash & accs ..... **£116.99**



## Slingshot AW

**WHY BUY?**

Carry on your back, then sling round to open. Built-in All Weather cover.

- Slingshot 100 AW** D-SLR, 2 lenses and accessories ..... **£44.99**
- Slingshot 200 AW** (pictured) Pro D-SLR, 2/3 lenses, flash & accessories ..... **£57.99**
- Slingshot 300 AW** Pro D-SLR's, 3/4 lenses, flash & accs ..... **£69.99**

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## ROOTS

Brand new range of camera lifestyle bags from Canada.

### Safari (RSF107) DSLR System Bag

- Khaki canvas and suede
- Weather resistant
- Takes DSLR & 2-3 lens
- Lots of pockets

**£49.99**

### Safari (RSF108) DSLR System Backpack

- Khaki canvas and suede
- Weatherproof cover
- Takes 1-2 DSLR's & 4-5 lenses
- Lots of pockets

**£69.99**

### Sling (RZ30) Backpack

- Contemporary stylish design
- Real, Silver or Black
- Single or double harness
- Takes DSLR & 2-3 lenses

**£39.99**

## NATIONAL GEOGRAPHIC

### Walkabout Series

Designed for everyday adventures.



### Earth Explorer Shoulder Bags

**WHY BUY?**

Natural canvas style with lots of pockets.

- Small** D-SLR with lens & accessories ..... **£39.99**
- Midi** D-SLR, 1/2 lenses & personal items ..... **£51.99**
- Medium** D-SLR, 2/3 lenses & personal items ..... **£79.99**
- Large** NEW! D-SLR, 2/3 lenses & personal items ..... **£109.99**

## 3N1 Sling Backpacks

**WHY BUY?**

3-in-1 = Full harness, Left sling harness or right sling harness. Very clever, practical design with Full Rain Cover. Just swing round for quick-draw access!

- 3N1 - 10** ..... **£79.99**
- 3N1 - 20** (pictured) ..... **£89.99**
- 3N1 - 30** ..... **£109.99**

## DPS Photo Backpacks

**WHY BUY?**

Fast/secure access. TST protection & Elements cover.

**PRE-INCREASE PRICES**  
available while stocks last

- DS-465** D-SLR, 2/3 lenses, flash & personal gear ..... **£47.99**
- DS-467** (pictured) Pro D-SLR, 3/4 lenses, flash, laptop, etc ..... **£67.99**

## GDC Photo Rucksacks

**WHY BUY?**

Modern, slim design with ultra comfortable harness. Fast access & TST protection. Elements cover. Tripod mount and InsertTrolley.

- R-101** D-SLR's, 3/4 lenses, flash & accs ..... **£109.99**
- R-102** D-SLR's, 4/5 lenses, flash & accs ..... **£119.99**
- R-103** (pictured) D-SLR's, 4/5 lenses, flash, 15.4" laptop & accessories ..... **£129.99**



### R-106

Very high protection, comfortable harness & full weather protection.

Fits 2-3 DSLR camera bodies with battery grips, up to 8 lenses (up to 400 mm), flashgun, accessories and 15" laptop  
mp £249.99 ..... **£189.99**

## GDC Hiker Backpacks

**WHY BUY?**

VERY comfortable harness. TST protection. Tripod mount & InsertTrolley.

- HB-205** (pictured) 2 Pro D-SLR's, 6/8 lenses, flash & accessories ..... **£159.99**
- HB-207** 2/3 Pro D-SLR's, 6/8 Pro lenses, flash & accessories ..... **£179.99**

## KATA CLEARANCE BARGAINS

- SB-904 GDC** Medium Reporter Shoulder Case ..... **£79.99**  
mp £149.99 **SAVE £70**
- EXO-12 GDC** Shoulder Bag ..... **£59.99**  
mp £89.99 **SAVE £30**

## tamrac

### Aero Speed Pack 85 Dual Access Photo Backpack

**WHY BUY?**

Innovative Sling Backpacks with water resistant zips. Holds Pro DSLR with Pro Zoom, 2-3 more lenses, Flash, up to 17" Laptop plus personal items up top.

mp £115 **SAVE £50** ..... **£64.99**

### Aero Speed Pack 75 D-SLR, 2/3 lenses, flash & accessories

mp £85 **SAVE £30** ..... **£54.99**

## Expedition 5X Photo Backpack

**£79.99**

**Expedition 6X** ..... **£89.99**

**Expedition 7X** ..... **£119.99**

## Velocity Sling Packs

**WHY BUY?**

Comfortable to carry on your back then sling round for front use. Lightweight & compact.

- Velocity 10X** 2x Pro D-SLR's, 2-3 Pro lenses, flash & accessories ..... **£59.98**
- Velocity 7X** D-SLR, 2/3 lenses, flash & accessories ..... **£41.99**
- Velocity 5X** Pro D-SLR, 3/4 lenses, flash & accessories ..... **£44.99**
- Velocity 3X** Pro D-SLR, 3/4 Pro lenses, flash & accs ..... **£50.99**

## Adventure Daypacks

**Adventure 6** D-SLR, 2/3 lenses & accs ..... **£39.99**

**Adventure 7** (pictured) Pro D-SLR, 2/3 lenses, flash & accessories ..... **£49.99**

**Adventure 9** 1 or 2 D-SLR's, 3 or 4 lenses, flash, 15" laptop & accessories ..... **£79.99**

**Adventure 10** 1/2 Pro D-SLR's, 5/6 lenses, flash, 17" laptop & accs ..... **£139.99**

## Cyberpack 6

**WHY BUY?**

Improved version for large D-SLR outfit and 15" Laptop. WHILE STOCKS LAST!

mp £119.99 **SAVE £60** ..... **£59.99**

## Pro Shoulder Bags

**Pro 5** Pro D-SLR, 3/4 lenses, flash & accs ..... **£44.99**

**Pro 8** 1/2 Pro D-SLR's, 4/5 lenses, flash & accessories ..... **£58.99**

**Pro 12** 2 Pro D-SLR's, 6/7 lenses, flash & accessories ..... **£79.99**

## CRUMPLER Pony Box

### Full Photo Backpack

Body hugging comfort and style.

- External Dimensions: 35 x 44 x 27 cm
- Capacity: Fits 13" laptop with space for camera body and up to 5 lenses

mp £197.99 ..... **£149.99**

**SAVE £48**

### Italian Connection Full Photo Backpack

mp £219.99 **SAVE £50** ..... **£169.99**

### Easy Weasy Half Photo Backpack

mp £171.99 **SAVE £32** ..... **£139.99**

### New Delhi 390

Offering a very high level of protection in a messenger bag style camera bag.

- Holds a digital SLR with lens attached, 2x zoom lenses plus flashgun and pockets for accessories

mp £144.99 **SAVE £55** ..... **£89.99**

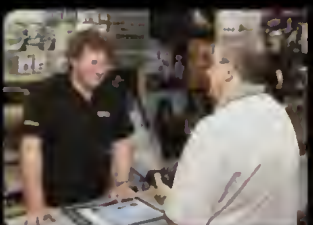
### New Delhi 510

mp £171.99 **SAVE £62** ..... **£109.99**

## CLEARANCE BARGAINS

**Zoomiverse** Navy - Large Full Photo Backpack  
mp £199.99 **SAVE £90** ..... **£110.00**

**Opulent Rooster** Navy - Half Photo Backpack  
mp £144.99 **SAVE £77** ..... **£67.00**



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**CANON PROFESSIONAL STOCKIST PRO HIRE SERVICE AVAILABLE CANON PROFESSIONAL STOCKIST**

DIGITAL SLR + KITS	
EOS 1DS MKIII body	£5697
EOS 1D MKIII body	£2997
EOS 5D MKII body	£2077
EOS 5D MKII + 24-105 F4 L	£2697
EOS 50D body	£815
EOS 50D + 17-85 F4/5.6 IS U	£1097
EOS 50D + 18-200 F3.5/5.6	£1147
EOS 500D body	£739
EOS 500D + 18-55 F3.5/5.6 IS	£789
EOS 40D body	£598
EOS 40D + 17-85 F4/5.6 IS U	£879
EOS 450D body	£447
EOS 450D + 18-55 F3.5/5.6	£548
EOS 450D + 18-200 F3.5/5.6	£869

COMPACT CAMERA	
Powershot G10	£429
EF-S NON FULL FRAME LENSES	
10-22 F3.5/4.5 USM	£879
17-55 F2.8 IS USM	£849
17-85 F4/5.6 IS USM unboxed	£339
18-200 F3.5/5.6 unboxed	£399
55-250 F4/5.6 IS	£249
60 F2.8 Macro USM	£379
EF LENSES	
14 F2.8 B USM MKII	£1999
15 F2.8 Fisheye	£599
18-35 F2.8 MKII L USM	£1199
17 F4 TSE L	£2649
17-40 F4 USM L	£649
20 F2.8 USM	£429
24 F1.4 L II USM	£1399
24 F2.8	£399
24 F3.5 L TSE MKII	£2299
24-70 F2.8 L USM	£1049
24-85 F3.5/4.5 USM	£319
24-105 F4 L IS USM unboxed	£899
28 F1.8 USM	£399
28 F2.8	£199

100-400 F4.5/5.6 IS L USM	
135 F2 L USM	£949
180 F3.5 L USM Macro	£1277
200 F2 IS	£4999
200 F2 IS DEMO	£4399
200 F2.8 II L USM	£649
300 F2.8 L IS USM	£3649
300 F4 L IS USM	£1199
400 F2.8 IS L USM	£6899
400 F4 DO IS L USM	£5499
400 F5.8 L USM	£1149
500 F4 IS L USM	£5499
600 F4 IS L USM	£7399
800 F5.8 L IS	£10999
Ext tube '2'	£89
1.4x converter II	£299
2x converter II	£299
FLASH & ACCESSORIES	
Tripod mount adaptor ring	
All(B)	£99
All(W)	£99
B/B or A/W each	£119
B/B	£139
Angle finder C	£179
52mm drop-in	
polarising filter	£209
BGE2N Grip (20/30/400)	£149
BG-E5 Grip (4500)	£119
BG-E8 Grip (5D MKII)	£249
Compact batt pack CP-E4	£169
BP-511A (20/30/40/5D batt)	£54
LP-E4 (1D MKIII batt)	£149
LP-E5 (4500 batt)	£45
LP-E8 (5D MKII batt)	£71
NB-2LH (350/400D batt)	£49
NP-E3 (1D series batt)	£149
MR 14 EX ring flash	£469
MT 24 EX ring flash	£747
430 EXII flash	£197
430 EX flash	£169
580 EXII flash	£369
Speedlight bracket SB-E2	£189
Off camera shoe cord CC-E3	£48
LC5 wireless set	£369
ST-E2 Transmitter	£189
TC-80N3 remote	£139
SB-80N3 remote	£44
ET1000N3	£82

**NIKON PROFESSIONAL DEALER PRO HIRE SERVICE AVAILABLE NIKON PROFESSIONAL DEALER**

DIGITAL SLR + KITS	
D3X body	£4897
D3X + 14-24 F2.8	£6285
D3X + 24-70 F2.8	£6166
D3 body	£2999
D700 body	£1729
D300 body	£1138
D5000 body	£689
D5000 + 18-55 F3.5/5.6 VR	£789
D5000 + 18-105 F3.5/5.6 G	£749
D90 body	£669
D90 + 18-105 F3.5/5.6 G	£789
D60 body	£349
D60 + 18-55 F3.5/5.6 VR	£399

DIGITAL ONLY LENSES	
10.5 F2.8 DX	£529
10-24 F3.5/4.5 G AFS DX	£799
12-24 F4 DX	£799
18-85 F3.5/5.6 AFS VR DX	£439
17-55 F2.8 DX	£966
18-55 F3.5/5.6 VR DX no box	£179
18-105 F3.5/5.6 G	£199
ED VR unboxed	£528
18-200 F3.5/5.6 VR DX	£249
55-200 F4/5.6 VR DX	£249
LENSES	
14-24 F2.8 G ED AFS	£1347
16 F2.8 AF-D Fisheye	£597
20 F2.8 AF-D	£447
24 F3.5 D PCE	£1349
24 F2.8 AF-D	£355
24-70 F2.8 G ED AFS	£1289
24-85 F2.8/4	£549

200-400 F4 VR	
300 F2.8 AFS VR	£3697
300 F4 AFS	£3979
400 F2.8 AFS VR	£6277
500 F4 AFS VR	£5979
600 F4 AFS VR	£6777
TC14/17/20EII conv each	£329
FLASH & ACCESSORIES	
MBD10 Grip (D300)	£279
MBD80 grip (D80)	£149
MBD200 grip (D200)	£149
DR-5 or DR-6 angle finder ea	£259
EN-EL3E batt (D80/200/300)	£65
EN-EL4A battery (D2Xs)	£116
EN-EL9 battery (D40)	£53
EH-5 AC adapt	£97
EH-6 AC adapt	£97
GP1 unit	£232
SBR200 wireless rem S/Lite	£220
SBR1 ring/flash	£399
SBR1C1 ring/flash/command	£597
SB-600 Flash	£229
SB-900 Flash	£338
SC-28 TTL remote cord	£65.99
SC-29 TTL remote cord	£77
SD-18 batt pack	£193
SD-8A batt pack	£140
SU-800 flash slave	£349
SU-800 flash slave no box	£269
MC-DC1 rem cont	£32
MC-DC2 rem cont	£32
MC36 Rem cont	£155
MC30 Rem cont	£73
ML300 rem set	£245
WT-4 Wireless Trans D3/300	£686
Nikon Capture NX2	£168
Capture NX2 upgrade	£104
Nikon Capture NX	£59
LS5000 last 2	£1299

**SIGMA PRO LENS STOCKIST SIGMA PRO LENS STOCKIST**

Many lenses stocked in Pentax & Sony fits - please check availability - price may vary according to fit

4.5 F2.8 EX DC circ fisheye	£699
8 F3.5 DG EX fisheye	£699
8 F4 EX PKAF only	£349
10 F2.8 EX DC fisheye	£559
10-20 F4/5.6 EX DC	£389
12-24 F4.5/5.6	£669
15 F2.8 DG Fisheye	£579

17-70 F2.8/4.5 DC	£249
18-50 F2.8 EX DC Macro	£327
18-125 F3.5/5.6 OS DC	£219
18-200 F3.5/6.3 DC	£229
18-200 F3.5/6.3 DC OS	£299
24-70 F2.8 EX DG	£419
28-300F3.5/6.3DG	£249
30 F1.4 EX DC	£387
50 F1.4 EX DG	£379
50 F2.8 EX DG macro	£249

50-150 F2.8 EX DC II	£547
50-500 F4/6.3 EX DG RF	£977
CAF/NAF/Sony only	£977
<b>50-500 F4/6.3 EX DG RF</b>	
70-200 F2.8 DG macro II	£647
70 F2.8 EX DG macro	£369

70-300 F4.5/5.6 APO DG mac	£177
70-300 F4.5/5.8 DG Macro	£149
100-300 F4 EX DG CAF/NAF	£999
105 F2.8 EX DG macro	£369
120-300 F2.8 EX DG	£1977
CAF/NAF only	£1977
<b>120-300 F2.8 EX DG</b>	
120-400 F4.5/5.8 APO OS	£829
150 F2.8 EX DG Mac	£549
150-500 F5.6/3 OS	£719

SIGMA EX DG FILTERS		
SIZE	UV	Circ Pol
46mm	£23	£59
52mm	£23	£59
55mm	£26	£69
58mm	£30	£74
62mm	£39	£79
67mm	£42	£139
72mm	£53	£139
77mm	£57	£149
82mm	£69	£169
88mm	£99	£179
95mm	£139	£199
105mm	£179	£269
300 F2.8 EX DG	£2099	
300-800 F5.8 EX DG		
Demo CAF only	£6299	
300-800 F5.8 EX DG	£7299	
500 F4.5 EX DG	£3299	
1.4x conv EX DG	£199	
2x conv EX DG	£227	
3 Year Warranty on all new stock EX lenses		
EM-140 DG macro flash	£299	

**PENTAX**



K20D body	£547
K20D + 18-55	£585
K20D + 16-45	£675
KM + 18-55	£399
DBG2 grip	£179
DBG3 grip	£79
10-17 F3.5/4.5 P-DA ED IF	£359
16-45 F4 P-DA	£249
16-50 F2.8 DA	£499
17-70 F4 L	£359
18-55 F3.5/5.6	£389
18-250 F3.5/6.3 ED AL	£399
50 F2.8 mac	£369
50-135 F2.8 DA ED IF	£549
50-200 F4/5.6 P-DA ED	£149
55 F1.4	£429

55-300 F4/5.6 P-DA ED	£219
60-250 F4	£399
100 F2.8 macro P-FA (1:1)	£409
200 F2.8DA ED IF SDM	£699
300 F4 DA ED IF SDM	£899
AF200FZ	£69
AF360FZ	£189
AF540FZ flash	£279

**KENKO**

Pro 300 1.4x DG converter	£199
Pro 300 2x DG converter	£199
Pro 300 3x DG converter	£219
Auto Digmeter KFM1100	£239

**TELEPLUS**

1.5x converter DG	£119
2x 7 element converter DG	£149
Extension tube set DG	£149

**TAMRON**



200-500 F5.6-6.3 Di	
14 F2.8 NAF one only	£599
17-35 F2.8 Di PAF only	£179



## USED EQUIPMENT 3 month warranty on most equipment listed

<p><b>ALL DIGITAL</b> <b>CANON</b> 1DS MKIII M - box £4299 1DS MKIII box £3999 1D MKIII box M - £2099 1D MKIII £999-1499 50D body M - box £729 30D body box £349 200D body box £249 300D body £149 BG-ED3 £89 BG-E £79 BG-E4 £119 BG-E5 £109 <b>FUJI</b> S3 body box £379 S2 body £249 <b>LEICA</b> Digilux 3 box £869 <b>MINOLTA/SONY</b> VCTD grip £179 Sony HVL55AM £239 Dimage A2 £99 <b>NIKON</b> D300 body £949 D90 body £549 D200 body £499 D80 body box £399 D1X body £349 D100 body box £249 MBD-200 (D200) £110 MH-22 charger £179 EH-6 AC adapter £49 EN-EL4A batt £69 MH-16 charger £99 WT2 transmitter £249 LS40 scanner £329 <b>OLYMPUS</b> E410 + 14-42 £199 E410 + 17-45 £199 40-150 F4.5/5.6 £79 TC07-14B £149 WC07-0AB £149 <b>PANASONIC</b> Lumix DMCL1K £699 <b>PENTAX</b> 18-55 F3.5/5.6 £149 <b>SIGMA</b> SD9 body £199 <b>6x4 &amp; 6x9 etc</b> Cambo SC 5x4 £249 Horseman 54 LX £379 Horseman 69 RFX £199 Linhof Super Technika IV 6x9 kit inc 105/65 £799 Linhof Technika 70 £799 Toyo SA mono G £379 210 F5.6 Apo Symar £229 150 F5.6 Sironar £149 210 F5.6 Apo Symar £229 Polaroid 545i body £399 Polaroid 545 body £79 DOS Fidelity 5x4 each £8 <b>BAGS/CASES</b> <b>LOWEPRO</b> Dryzone Rover mint £199 Lens Trek 600AW II £139 Magnum AW £99 Vertax 300AW £99 Pel 1400 case £50 Tamrac 622 £69 <b>BRONICA ETRS/ETRSI</b> ETRSI comp £299 ETRSI body £149 ETRS body £89 Rotary prism £99 Plain prism E £69 AEIII prism £229 AEIII prism TO CLEAR £99 WLF £69 40 F4 PE £279 40 F4 E £159 45-90 F4.5/5.6 PE £429 50 F2.6 PE £249 50 F2.6 E £399 60 F2.6 PE-M £329 100 F4 PE macro £279 100-220 F4.8 M £599 105 F4.5 PE-M £379 150 F3.5 PE Mint £199 150 F3.5 E £399 200 F4.5 PE £249 200 F4.5 E £169 2x converter E £199 Ext Tube E14 £79 All 120 Backs £49 All Polaroid backs £39 Speed grip TO CLEAR £49 Metz SCA 386 £49 Pro lens hood E £69 Most hoods each £24 M bracket £49 <b>BRONICA 50/SQAI</b> SQAI comp £449 SQAI body £249</p>	<p>CDS Chimney £99 AE Prism £149 Plain prism nice £99 Plain prism scruffy £69 SQAI winder £279 45° S Prism £99 40 F4 S box £299 50 F3.5 PS £249 60 F3.5 S £129 65 F4 PS £169-199 110 F4 PS macro £299 135 F4 PS £299 160 F4 M box £109 150 F4 PS £179 150 F3.5 S £399 200 F4.5 S £199 2x ext PS M £299 2x extender S £129 S16 or S36 ext tube £129 SQAI 120 £69 220 back £299 120J back (645) £69 135N back £79 Polaroid Back £39-£69 Speed grip £69 Hood 50 F3.5 PS £35 Hood 105-150 S £20 Hood 65-80mm £20 Metz SCA 388 £49 <b>BRONICA GS1 6x7</b> 65 F4 PG £199 250 F5.6 PG £279 120 back £59 220 back £39 845 back (120) £69 Polaroid back £39 Pro shade £69 <b>CANON AF</b> EOS 1V body £499-699 EOS 1 RS body £399 EOS 1N body £169-249 EOS 1N HS body £199 EOS 1 HS body £169 EOS 5 body £89 EOS 30 body £89 EOS 50E body £49 EOS 300X body £69 EOS 300V body £89 EOS 10 body £39 EOS 100 body £39 EOS 500 body £39 EOS 3000V body £49 EOS 3000 body £49 EOS 650 body £29 EOS 1000F body £29 10-22 F3.5/4.5 EFS £49 18-55 F3.5/5.6 £69 20-35 F3.5/5.6 U £199 28-80 F3.5/5.6 MKII £69 28-80 F3.5/5.6 III £79 28-135 Mint box £299 28-135 F3.5/5.6 IS U £229 35-70 F3.5/4.5 £69 35-105 F4.5/5.6 U £99 45 F2.8 TSE M £199 55-200 F3.5/5.6 U £119 60 F2.8 EFS £329 70-200 F4 U £399 70-300 F4.5/5.6 DO £249 70-300 F4.5/5.6 U £299 75-300 F4.5/5.6 £129 100 F2 U box £329 135 F2 L U M £779 200 F2 LIS U M £379 300 F4 IS U box £349 400 F5.6 U £329 600 F4 L light damage see web £2899 3x extender MKII £169 3x extender MKII M £249 <b>SIGMA CAF</b> 18-50 F3.5/5.6 £49 28 F1.6 early £69 28-300 F3.5/6.3 £169 30 F1.4 EX box £279 50-150 F2.8 EX Mint £349 70-200 F2.8 EX DGI £429 70-200 F2.6 EX £399 120-300 F4 EX DG £399 135-400 F4.5/5.6 £279 170-500 F3.5/6.3 £429 400 F5.6 APO macro £169 600 f8 £299 14x conv EX £129 2x conv £129 <b>OTHER CAF</b> VIV 19-35 F3.5/4.5 £69 TAM 18-250 F3.5/6.3 £229 TAM 19-35 F3.5/4.5 £69 TAM 28-200 XR Di box £339 TAM 70-200 F2.8 mint £399 TAM 90 F2.6 £299 TAM 200-500 F5.6/3.9 £499</p>	<p>Teleplus 2x MC4 £49 Teleplus 2x MC7 £89 <b>CANON FLASH</b> ML-3 Ringflash £99 430EX-M £179 540 EZ £99 580EX £249 580EX II box £319 <b>ACCESSORIES</b> PBE-2 drive £149 PBE-1 drive £79 VG-10 Grip EOS £25 60 T3 Remote (Fits T90, EOS 1N, 5 etc) £15 Polaroid back for 1N £69 Command back E1 £69 TC-80N3 £79 <b>CANON FD</b> FIN + AE p + power winder FN £349/£399 Action finder FIN £149 T90 body £169 A1 body TO CLEAR £99 T70 body £49 AE-1 body chr £49 AE-1 P chr body £79 EF body £99 <b>FD LENSES</b> 17 F4 £399 20-35 F3.5 L £329 24 F2.8 £399 28 F2.8 £299 35 F2 £129 35 F2.8 £49 35-70 F4 £399 35-70 F3.5/4.5 £399 35-105 F3.5/4.5 58mm £69 35-105 F3.5 (72mm) £59 50 F1.4 £69 50 F1.8 £20 50 F2 £20 55 F3.5 macro £99 70-150 F4 £399 70-210 F4 £399 75-200 F4.5 £299 80-200 F4 £69 85 F1.8 £169 100 F2.8 £169 100 F4 mac £199 100-200 F5.6 £299 100-300 F5.6 £99 135 F2.8 £79 200 F2.8 £199 200 F4 macro £279 300 F4 £199 500 F8 £199 800 F5.6 lovely £849 1 x extender A £129 2x Extender B £79 <b>BL LENSES</b> 24 F2.8 £49 28 F2 £149 28 F3.5 £299 35 F2 £89 35-70 F2.8/3.5 £129 50 F1.6 £20 135 F2.5 £399 <b>ACCESSORIES</b> Life Size adapter £39 Macro belows + slide copy attachment £99 Vivitar Macro Conv £299 AE motor drive FN M £299 Winder A2 £49 Winder A £299 MA drive £79 LC-1 set £79 LC-2 set £79 <b>FLASH GUNS</b> 155A £19 166A £19 188A £29 244T £29 277T £39 299T £69 300T £59 <b>CONTEX 35mm M/F</b> RX body box £249 Aria Body scruffy £149 167MT body £169 139 Quartz b/o £69-£99 80-200 F4 MM box £279 135 F2.8 AE £99 120 back £399 Polaroid back HP401 £59 135 back £79 120 or 220 insert ea £29 FE401 prism M £279 Plain prism (Super) £59 Plain prism early £99 16 F6 + VF M £799 35-70 F3.5/5.6 b/k M £389 <b>DARKROOM</b> LPL1700 Colour £99 <b>FUJIFILM FORMALAT</b> GX680 II body £299 Prism for GX680 £179</p>	<p>65 F5.6 GX680 £399 250 F5.8 GX680 £399 Centre filter 77mm £169 GX617 + 90 F5.6 £2699 GX hood 90/105 £45 <b>GIZTO</b> <b>DEMO STOCK</b> GT2941LV £289 GT2931EX £259 G1377M £134 G1378M £149 G1566 MKII mono £69 G1270 head £65 <b>HASSELBLAD 645</b> H1 complete M £2199 H1 100 Mag Polaroid £149 <b>HASSELBLAD 6x6</b> 503CW + 80 F2.8 CFE chr + A12 £1699 503CW chr + 80 CF + A12 £1599 503CXI + 80 CF F2.8 + A12 chrome £899 503CX + 80 CF F2.8 503CX body £479 503CX body £399 PME90 £379 PME3 prism £169 PME prism £169 PM90 prism £199 45° prism late £169 WLF chr latest £99 A12 latest b/k M £249 A12 latest b/k £199 A12 late chr/bk £149 A16 chr latest M £249 PolaPlus back M £129 PoI Back 100 £49 Winder CW £199 50 F4 FLE £699 50 F2.8 FE M £749 150 F4 CF £679 150 F4 CF £399 150 F4 BIK T £229 160 F4.8 CB M £449 180 F4 CF £579 250 F5.6 CF £349 250 F5.6 T £199 Vivitar 2x conv £69 Ext tube 18E £79 Ext tube E32 £79 Early macro belows £149 <b>HOODS/ACCESS</b> Pro shade 6093 £149 Ground glass inc srm £69 Hood 80mm 60D £30 100-250mm 60D £30 Softmat Bayonet Filters Somm I, II, each £30 Snaplock flash grip £149 <b>LEICA SLR</b> R7 body blk £399 R4S body blk £169 16 F2.8 3 cam £479 60 F2.8 macro £449 135 F2.8 3 cam £199 Angle finder £99 <b>LEICA M/COMPACT</b> 50 F2.8 b/k M £499 Minilux + ERC £179 <b>LIGHTMETERS</b> Kenko KFT1100 Mint £199 Minolta Flash meter IV £179 Sekonic L-606 £239 Shepherd EM170 £69 <b>MAMIYA 645 AF</b> 645 AF comp £599 120 insert £69 <b>MAMIYA 645 MF</b> 645 Pro TL + FE401 etc £599 645 Pro TL inc 80 + plain prism, back + winder £499 645 Pro SV kit inc 80 + prism + winder £499 645 Pro Inc 80 + RFFH + FE401 £479 645 Super body £99 120 back £399 Polaroid back HP401 £59 135 back £79 120 or 220 insert ea £29 FE401 prism M £279 Plain prism (Super) £59 Plain prism early £99 16 F6 + VF M £799 WLF 645 Super/Pro £79 WLF early £79 Angle finder £149 Winder £79 45 F2.8 N £249 50 F4 shift M box £499</p>	<p>50 F4 shift £429 55-110 F4.5 N M £399 55-110 F4.5 N £299 65 F2.8 N £199 105-210 F4.5 ULD M £379 150 F2.8 A £279 150 F4 C £99 Extension tubes 1, 2 or 3S each £49 Teleplus 2x conv £69 <b>MAMIYA TLR 6x6</b> C330S body/WLF £199 C330F body £169 135 F4 £129 <b>MAMIYA 7 RF 6x7</b> 7II body blk lovely £549 7 body £349 43 F4.5 box M £899 50 F4.5 + VF £499 65 F4 £599 80 F4 £429 150 F4.5 L M £469 150/210 VF £149 Polarising filter £110 Panoramic kit £69 <b>MAMIYA RB 6x7</b> RB Pro SD + RFFH + 90 F3.5 L £499 Pro SD + 90 F3.8 C + RFFH £399 Pro SD body £299 Pro S body £179 Pro SD RFFH £99 Polaroid back £69 Prism early £99 Mag hood £119 Multi angle grip £69 Pistol grip £20 50 F4.5 C £199 65 F4 KL mint box £299 150 F4 KL lovely £279 150 F4 KL mint £199 180 F4.5 KL mint £169 180 F4.5 C £169 210 F4.5 APO KL M £399 Ext tube 45 mint box £99 <b>MAMIYA RZ 6x7</b> RZ67 Pro II inc £699 11 + RFFH £699 RZ Pro - 127 + RFFH £499 RZ Pro I body £399 FE701 prism £299 WLF £69 AE chimney mag hood £199 120 Pro II RFFH £99 Winder I £49 50 F4.5 W £279 50 F4.5 laty £199 65 F4 £399 75 F4.5 Shift M £549 150 F3.5 £179 180 F4.5 WN M £249 180 F4.5 W M £199 250 F4.5 £229 Ext Tube 1 £99 <b>MAMIYA PRESS</b> 100 F3.5 blk £79 <b>METZ FLASH</b> 45-CL1 NiCad £79 45-CL4 A NiCad £149 45-CL4 NiCad mint £129 45-CL4 Digital £229 45-CL4 NiCad £129 SCA386 for Bron £49 <b>MINOLTA AF</b> Dynaflex 9 body £299 Dynaflex 7 body box £199 Dynaflex 600Si box £99 Dyna 700Si + VG700 £79 Dynaflex 404Si body £49 24-105 F3.5/4.5 cat £179 28 F2.6 £399 28-80 F3.5/5.6 AF D £299 28-85 F3.5/4.5 £399 28-105 F3.5/4.5 £399 35-70 F3.5/4.5 £399 35-80 F4.5/6 £299 50 F2.8 macro £199 70-210 F3.5/4.5 £89 70-210 F4.5/5.6 £89 80-200 F4.5/5.6 £89 <b>SIGMA MIN AF</b> 28-200 F3.5/5.6 £119 70-210 F2.8 £299 400 F5.8 £149 <b>INDIE MINOLTA AF</b> Sony 18-70 F3.5/5.6 £679 TAM 90 F2.8 £219 Viv 19-35 F3.5/4.5 £79 Teleplus 2x MC7 £69 Kenko Pro 300 2x £129 <b>FLASH GUNS ETC</b> 1200AF set £129</p>	<p>28-300 XR Di VC M £369 28-300 F3.5/6.3 XR Di £169 28-300 F3.5/6.3 XR £149 55-200 F4.5/6.3 DIII £49 200-400 F5.6 £269 Kenko Pro 300 3x £99 <b>NIKON ACCESSORIES</b> MB-10 (F90X) £299 MB-18 grip £299 MC12A Release £129 MC12B Release £309 MC-23 £69 MH-93 box £169 ML-3 box £169 <b>NIKON FLASH</b> SB-20 £399 SB-22 £229 SB-22 £399 SB-23 £399 SB-28 £399 SB-280X £129 SB-30 £699 SB-500X £699 SB-600X £129 SB-800 box £799 SC-17 cable £299 SK-6 £99 SK-6A £99 <b>NIKON M/F</b> F3 body £1999 ALL FM2N bodies TO CLEAR £249 F2 + CP-2 chr MB-1 + MD-2 £349 EM body £399 24 F2.8 AJ £199 28 F3.5 PC shift box £499 35 F2.8 shift £299 50 F1.8 AIS £799 50 F1.6 AI £799 60-200 F4.5 AIS £249 60-300 F5.6 AIS £149 135 F2.6 (F) early £799 135 F2.6 AIS case £999 300 F4 AIS £199 300 F4.5 AI £149 300 F4.5 early £599 TC14 £99 TC16A £599 TC200 £599 TC300 £169 <b>NIKON FLASH ETC</b> CF-35 £209 DR-3 anglefinder £99 SB-12 £399 SB-15 £499 SB-16/16A £129 SB-17 £499 F80 Body silv £99 MD-4 Drive £499 MD-12 £499 MD14 £499 MF-16 (FM2N) £499 MF-19 (F301) £399 WLF Minifun £399 <b>OLYMPUS OM</b> OMAT body blk £399 OM1C chr £499 Man Adap (OM10) £169 28 F3.5 £399 28-84 F4 £899 35 F2.6 shift £369 100 F2.8 £299 100 F6.3 £479 Vivitar 28-105 £499 Man Ext Tube 7.14 ea £249 Auto ext tube 14.25 ea £399 Viv 28 F2.8 £299 Viv 28-105 F3.5/4.5 £499 Vario magnifier £799 Winder 2 £399 <b>FLASHGUNS</b> T20 £220 T32 £499 <b>PENTAX 35MF</b> Program A body £799 K1000 body chr £799 Motordrive A £999 28 F3.5 shift M £5999 28-80 F3.5/4.5 £899 35-70 F3.5/4.5 £999 35-80 F4.5/6 £399 40-80 F2.8/4 £799 50 F1.4 £299 50 F2 £499 50 F4 macro £1299 70-210 F3.8/4 £399 80-200 F4.5 £699 135 F3.5 Compact £499 2x rear converter £999 AF20CS flash £299 AF20CSA flash £299 AF220T £299 AF280T £599 AF400FTZ flash £699</p>
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**WANTED** CANON, NIKON, MINOLTA, LEICA, PENTAX, BRONICA, HASSELBLAD, FUJI, MAMIYA, 5x4 & 6x9 cameras, lenses etc on commission sale, part exchange or cash. Collection can be arranged.



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### EPSON

### CANON

### HP

### LEXMARK



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

**Digital**  
PHOTOGRAPHY  
**Ink Test Winner**  
★★★★★

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£21.52 10ml	£3.90 20ml, 3 for £10.75	Photo 190, 870, 880, 890, 900, 910, 1200
T008 Colour	£17.61 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 880, 890, 910
T009 Black	£24.46 66ml	£4.89 70ml, 3 for £13.70	Photo 800, 1270, 1280
T026 Colour	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830, 830u, 925, 935
T027 Colour	£19.56 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830, 830u, 925, 935
T038 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£88.08	£29.35, 3 sets for £86.12	Photo 950, 960
T0331/2/3, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£12.71 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
T0341-347 Set of 7	£98.84	Not yet available	Photo 2100
T0341/8, each	£11.73 17ml	Not yet available	Photo 2100
T0342/3/4, each	£14.67 17ml	Not yet available	Photo 2100
T0345/6/7, each	£14.67 17ml	Not yet available	Photo 2100
T0441-454 Set of 4	£38.20	£14.87, 3 sets for £42.08	C64/66, C64/68, CX3600/3650/6400/6600
T0441 Black	£16.83 13ml	£4.89 23ml, 3 for £13.70	C64/66, C64/68, CX3600/3650/6400/6600
T0452/3/4, each	£8.80 6ml	£3.90 23ml, 3 for £10.75	C64/66, C64/68, CX3600/3650/6400/6600
T0481-488 Set of 8	£59.89	£19.56, 3 sets for £58.75	R200/220/300/320/340 RX500/600/620/640
T0481/2/3, each	£12.71 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0484/5/6, each	£12.71 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0540-549 Set of 8	£98.84	£35.22, 3 sets for £97.67	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£3.90 23ml, 3 for £13.70	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.39	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
T0551 Black	£8.60 6ml	£4.89 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0552/3/4, each	£7.82 6ml	£3.90 23ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0591-599 Set of 8	£99.05	Not yet available	Photo R2400
T0591/2/3, each	£11.73 13ml	Not yet available	Photo R2400
T0594/5/6, each	£11.73 13ml	Not yet available	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet available	Photo R2400
T0611-614 Set of 4	£27.39	£14.67, 3 sets for £42.08	D68/68, DX3800/3850/4200/4250/4800/4850
T0811 Black	£8.60 6ml	£4.89 23ml, 3 for £13.70	D68/68, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£7.82 6ml	£3.90 23ml, 3 for £10.75	D68/68, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.39	£14.67, 3 sets for £42.08	S20, SX100/200, D950/950, DX4000/4000/5000/5000
T0711 Black	£6.60 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D950/950, DX4000/4000/5000/5000
T0712/3/4, each	£7.82 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D950/950, DX4000/4000/5000/5000
T0791-796 Set of 8	£68.50	Not yet available	Photo 1400
T0791/2/3, each	£11.73 10ml	Not yet available	Photo 1400
T0794/5/6, each	£11.73 10ml	Not yet available	Photo 1400
T0801-808 Set of 8	£42.58	£19.56, 3 sets for £58.75	Photo R265/285/360, RX560/565/665
T0801/2/3, each	£7.82 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/565/665
T0804/5/6, each	£7.82 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/565/665
T0870-879 Set of 8	£75.35	Not yet available	Photo R1900
T0870 Gloss	£7.82 11.4ml	Not yet available	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Not yet available	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Not yet available	Photo R1900
T0961-969 Set of 8	£77.31	Not yet available	Photo R2880
T0961/2/3, each	£9.78 11.4ml	Not yet available	Photo R2880
T0964/5/6, each	£9.78 11.4ml	Not yet available	Photo R2880
T0987/8/9, each	£9.78 11.4ml	Not yet available	Photo R2880
T5591-4 Set of 8	£54.80	Not yet available	Photo RX700
T5591/2/3, each	£10.75 13ml	Not yet available	Photo RX700
T5594/5/6, each	£10.75 13ml	Not yet available	Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

## WIDE FORMAT INK



<b>EPSON Stylus Pro 3800</b> T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each	£44.03
<b>EPSON Stylus Pro 4000, 4400, 7800, 9600</b> T5431/5432/5433/5434/5435/5436/5437/5438 110ml each T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£44.03 £89.46
<b>EPSON Stylus Pro 4800, 4880:</b> T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£44.03 £89.46
<b>EPSON Stylus Pro 7800, 7880, 9800:</b> T8021/8022/8023/8024/8025/8026/8027/8118/8029 110ml T8031/8032/8033/8034/8035/8036/8037/8128/8039 220ml	£44.03 £89.46

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#### Canon Compatibles

BCI3e Black 26ml	£2.92
BCI3e C/M/Y 15ml	£2.92
BCI6 B/C/M/Y 15ml	£2.92
BCI6 PC/PM/R/G 15ml	£2.92
PGI5 Black 30ml	£5.87
CL18 Black 15ml	£4.89
CL18 B/C/M/Y 15ml	£4.89
CL18 PC/PM 15ml	£4.89
CL18 Black (3 pack)	£4.89
BCI15 Black (2 pack)	£4.89
BCI15 Colour (2 pack)	£5.87
BCI24 Black 9ml	£1.94
BCI24 Colour 16ml	£2.92
PG37 Black 12ml	£9.78
PG50 Black 28ml	£12.71
CL36 Colour 12ml	£12.71
CL51 Colour 24ml	£14.87

#### Canon Originals

BCI18 Colour (2 pack)	£21.52
BCI3e Black 26ml	£10.75
BCI3e C/M/Y 13ml	£9.78
BCI6 B/C/M/Y 13ml	£9.78
BCI6 PC/PM/R/G 13ml	£9.78
PGI5 Black 26ml	£12.71
CL18 B/C/M/Y 13ml	£11.73
CL18 PC/PM/R/G 13ml	£11.73
PGI7 Black 25ml	£11.73
PGI9 Clear 101ml	£11.73
PGI9 P3/MB/C/M/Y 14ml	£10.75
PGI9 PC/PM/R/G/GY 14ml	£10.75
PGI520 Black 19ml	£9.78
CL1521 B/C/M/Y/GY 9ml	£8.60
PG37 Black 11ml	£12.71
PG40 Black 10ml	£15.05
PG50 Black 22ml	£22.51
PG510 Black 9ml	£11.73
PG512 Black 15ml	£15.85
CL38 Colour 9ml	£16.63
CL41 Colour 12ml	£19.56
CL51 Colour 21ml	£26.42
CL52 Photo 21ml	£19.56
CL511 Colour 9ml	£15.85
CL513 Colour 13ml	£19.56
KP-36IP Ink & Paper	£11.73
KP-108IP Ink & Paper	£27.39

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### DELL

#### Dell Compatibles

Series 1 Black (T0529)	£11.73
Series 1 Black (T0530)	£12.71
Series 5 Black (M4454)	£11.73
Series 5 Black (M4454)	£12.71

Many more in stock!

#### HP Compatibles

No.15 Black 46ml	£4.89
No.21 Black 20ml	£7.82
No.22 Colour 24ml	£9.78
No.27 Black 24ml	£9.78
No.28 Colour 24ml	£12.71
No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.88XL Black 58ml	£9.78
No.88XL C/M/Y 17ml	£8.80
No.110 Colour 12ml	£10.75
No.338 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£10.75
No.343 Colour 21ml	£12.71
No.344 Colour 21ml	£14.87
No.348 Photo 21ml	£12.71
No.350 Black 20ml	£12.71
No.351 Colour 12ml	£13.70
No.363 Black 20ml	£6.84
No.363 C/M/Y/PC/PM 8ml	£4.89
No.363 Set of 6	£24.46

#### HP Originals

No.21 Black 5ml	£13.70
No.22 Colour 5ml	£15.85
No.38PB/MB/GB/Y 27ml	£26.42
No.38 C/M/Y/PC/PM 27ml	£26.42
No.56 Black 19ml	£18.83
No.57 Colour 17ml	£24.46
No.58 Photo 17ml	£22.61
No.59 Grey 17ml	£22.51
No.100 Grey 15ml	£22.51
No.110 Colour 5ml	£18.58
No.300 Black 4ml	£11.73
No.300 Colour 4ml	£13.70
No.338 Black 5ml	£13.70
No.337 Black 11ml	£17.61
No.338 Black 11ml	£17.61
No.339 Black 21ml	£24.46
No.342 Colour 5ml	£15.85
No.343 Colour 7ml	£18.58
No.344 Colour 14ml	£26.42
No.348 Photo 13ml	£22.51
No.350 Black 4.5ml	£13.70
No.350XL Black 25ml	£27.39
No.351 Colour 3.5ml	£15.85
No.351XL Colour 14ml	£29.35
No.363 Black 6ml	£13.70
No.363 C/M/Y/PC/PM	£6.80
No.363 Set of 6	£39.13
No.364 Black 6ml	£8.80
No.364 PB/C/M/Y 3ml	£7.82

Many more in stock!

#### Lexmark Compatibles

No.1 Cartridge	£10.75
No.2 Cartridge	£11.73
No.18 Black	£10.75
No.17 Black	£9.78
No.26 Colour	£12.71
No.27 Colour	£11.73
No.31 Photo	£11.73
No.32 Black	£9.78
No.33 Colour	£11.73
No.34 Black	£11.73
No.35 Colour	£12.71

#### Lexmark Originals

No.1 Colour	£15.85
No.2 Colour	£15.85
No.3 Black	£15.85
No.17 Black	£13.70
No.19 Colour	£19.56
No.23 Black	£13.70
No.24 Colour	£14.67
No.27 Colour	£14.67
No.26 Black	£12.71
No.29 Colour	£13.70
No.31 Photo	£23.48
No.32 Black	£14.67
No.33 Colour	£18.63
No.41 Colour	£19.56
No.42 Black	£10.63
No.43 Colour	£20.54
No.44 Black	£17.61
No.46 Black	£17.61

Many more in stock!

### BROTHER

#### Brother Compatibles

LC800/900 Black	£3.90
LC800/900 C/M/Y	£2.92
LC800/900 Set of 4	£11.73
LC970/1000 Black	£3.90
LC970/1000 C/M/Y	£2.92
LC970/1000 Set of 4	£11.73

Many more in stock!

Brother originals also in stock

### KODAK

#### Kodak Original Ink / Paper

PH40 PrinterDock Ink/Paper	£13.70
G50 PrinterDock G Ink/Paper	£13.70
ESP Black Series 10 Ink	£6.84
ESP Colour Series 10 Ink	£9.78
ESP Black & Colour Ink	£14.67

Many more in stock!

## PHOTOGRAPHIC PAPERS

### ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, A4, 100 sheets	£9.78
Smooth Gloss 290g, A4, 100 sheets	£29.35
Smooth Gloss 290g, A3, 25 sheets	£20.54
Smooth Gloss 290g, A3, 25 sheets	£22.51
Smooth Pearl 290g, 6x4, 100 sheets	£14.67
Smooth Pearl 290g, 7x5, 100 sheets	£19.56
Smooth Pearl 290g, A4, 25 sheets	£9.78
Smooth Pearl 290g, A4, 100 sheets	£29.35
Smooth Pearl 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, A3, 25 sheets	£22.51
Gold Fibre Silk 310g, A4, 10 sheets	£10.75
Gold Fibre Silk 310g, A3, 10 sheets	£29.35
Gold Fibre Silk 310g, A3, 50 sheets	£74.37
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Smooth High Gloss 225g, A4, 25 sheets	£14.67

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## MEMORY



### Memory Cards

Below is just a small selection from the range of memory cards we stock from Sandisk, Kingston, Transcend, Fuji and Olympus. Full details on our website.

#### SD & SDHC

1GB Standard	£3.90
2GB Standard	£5.87
4GB SDHC Class 4	£8.80
4GB SDHC Class 6	£9.78
8GB SDHC Class 4	£18.58
8GB SDHC Class 6	£19.56
16GB SDHC Class 4	£29.35
16GB SDHC Class 6	£34.25
32GB SDHC Class 4	ECALL

#### MicroSD & MicroSDHC

1GB MicroSD	£3.90
2GB MicroSD	£5.87
4GB MicroSDHC	£9.78

#### Compact Flash

1GB Standard Speed	£9.78
1GB 133X 20MB/s	£11.73
2GB Standard Speed	£12.71
2GB 133X 20MB/s	£14.87
4GB Standard Speed	£14.87
4GB 133X 20MB/s	£18.63
8GB Standard Speed	£19.56
8GB 133X 20MB/s	£22.51
16GB 133X 20MB/s	ECALL
32GB 133X 20MB/s	ECALL

#### xD Picture Cards

256MB Fuji	£8.84
512MB Fuji	£8.80
1GB Fuji	£11.73
1GB Olympus	£12.71
2GB Fuji	£17.81
2GB Olympus	£19.56

#### Memory Stick Pro Duo

1GB MS Pro Duo	£11.73
2GB MS Pro Duo	£14.87
4GB MS Pro Duo	£22.51

#### Smart Media

128MB	£29.35
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#### USB Pen Drives

1GB USB Pen Drive	£4.89
2GB USB Pen Drive	£8.84
4GB USB Pen Drive	£9.78
8GB USB Pen Drive	£19.56
16GB USB Pen Drive	£34.25
32GB USB Pen Drive	ECALL

#### Huge range of memory in stock!

### Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

#### CamLink

4-card case & keychain £2.92

#### Kenro

Memory Card & AA battery case £8.84

#### Lithium

Energizer Ultimate Lithium - the longest lasting AA and AAA batteries in the world!

#### AA Lithium Pack of 4

AA Lithium Pack of 4	£8.84
AAA Lithium Pack of 4	£8.84
CR123A Lithium Single	£1.94
CR2 Lithium Single	£1.94
2CR5 Lithium Single	£3.90
CRV3 Lithium Single	£5.87

### AA & AAA Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries, from Energizer and Battech.

AA 1300mAh Pack of 4	£3.92
AA 1300mAh Plus Charger	£8.84
AA 2500mAh Pack of 4	£7.82
AA 2500mAh Plus Charger	£8.80
AA 2800mAh Pack of 4	£7.82
AAA 800mAh Pack of 4	£3.92
AAA 1000mAh Pack of 4	£7.82

## BATTERIES



### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-5L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£9.78
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Casio	£9.78
NP40 for Casio	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.87
BP-DC2 for Leica	£9.78
NP200 for Minolta	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3/3A for Nikon	£9.78
EN-EL3E for Nikon	£15.85
EN-EL5 for Nikon	£9.78
EN-EL7 for Nikon	£19.58
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
LI108/128 for Olympus	£9.78
LI40B/42B for Olympus	£9.78
LI50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
D-L12 for Pentax	£9.78
D-L17 for Pentax	£9.78
D-L18 for Pentax	£9.78
D-L150 for Pentax	£12.71
D-L178 for Pentax	£9.78
DB80 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1674 for Samsung	£12.71
BD-1 for Sony	£19.58
BG-1 for Sony	£19.58
NP-FM55H for Sony	£19.58
NP-FM500H for Sony	£22.51

#### Many more sizes in stock!

### Li-Ion Battery Charger

Compact and lightweight battery charger, suitable for digital camera batteries, such as those listed above. Complete with UK mains plug and a handy 12V car lead.

£14.87

### Battery Grips

A range of professional battery grips from Minox. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 30/40/50D:	£99.82
+1x BP-511: £111.82 +2x BP-511: £123.82	
For Canon 350/400D:	£59.89
+1x NB-2L: £68.89 +2x NB-2L: £77.89	
For Canon 450/1000D:	£69.84
+1x LP-E5: £81.84 +2x LP-E5: £93.84	
For Nikon D40/D60:	£59.89
+1x EN-EL2: £71.89 +2x EN-EL2: £83.89	
For Nikon D80/D90:	£89.05
+1x EN-EL3E: £104.05 +2x EN-EL3E: £116.05	
For Nikon D200:	£109.81
+1x EN-EL3E: £124.81 +2x EN-EL3E: £136.81	
For Nikon D300/D700:	£138.97
+1x EN-EL3E: £153.97 +2x EN-EL3E: £165.97	
For Sony A200/A350:	£74.37
+1x EN-EL1: £93.37 +2x EN-EL1: £113.37	

#### Many more sizes in stock!

## FILTERS



### KOOD

#### Circular Screw-Type Japanese Glass Filters

UV / Haze Filters are used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

30.5mm UV / Haze	£5.87
34mm UV / Haze	£5.87
37mm UV / Haze	£5.87
40.5mm UV / Haze	£5.87
43mm UV / Haze	£5.87
46mm UV / Haze	£5.87
49mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£6.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.87
82mm UV / Haze	£17.81
86mm UV / Haze	£22.51

#### Many more sizes in stock!

SkyLight Filters work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

52mm SkyLight	£8.84
58mm SkyLight	£8.80
67mm SkyLight	£10.75
72mm SkyLight	£12.71
77mm SkyLight	£15.85

#### Many more sizes in stock!

DHG Lens Protect Filters simply protect the lens, they do not alter the image. DHG filters have a thinner frame, to prevent vignetting.

52mm DHG Lens Protect	£11.73
58mm DHG Lens Protect	£13.70
67mm DHG Lens Protect	£18.63
72mm DHG Lens Protect	£19.56
77mm DHG Lens Protect	£22.51

#### Many more sizes in stock!

Circular Polarizing Filters remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.81
52mm Circular Polarizing	£17.81
55mm Circular Polarizing	£19.56
58mm Circular Polarizing	£21.52
62mm Circular Polarizing	£24.46
67mm Circular Polarizing	£27.39
72mm Circular Polarizing	£34.25
77mm Circular Polarizing	£39.13
82mm Circular Polarizing	£44.03
86mm Circular Polarizing	£48.93

#### Many more sizes in stock!

DHG Circular Polarizing Filters, with a thinner frame to prevent vignetting.

52mm DHG Circ. Polarizing	£32.29
58mm DHG Circ. Polarizing	£37.18
62mm DHG Circ. Polarizing	£42.08
67mm DHG Circ. Polarizing	£45.01
72mm DHG Circ. Polarizing	£51.88
77mm DHG Circ. Polarizing	£56.78

#### Many more sizes in stock!

Neutral Density Filters reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop reduction) and ND8 (4 stop reduction).

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.87
62mm ND4 / ND8	£18.83
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35

#### Many more sizes in stock!

Close-Up Filter Beta contain three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£27.39
58mm Close-Up Set	£32.29
67mm Close-Up Set	£44.03

#### Many more sizes in stock!

Starburst Filters add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect to the image.

52mm Starburst x4/6/8, each	£11.73
58mm Starburst x4/6/8, each	£15.85
62mm Starburst x4/6/8, each	£17.81
67mm Starburst x4/6/8, each	£21.52
72mm Starburst x4/6/8, each	£27.39

#### Many more sizes in stock!

## LENS HOODS



### Bayonet-Fit Lens Hoods

Range of matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ET-65B Canon 70-300	£11.73
ET-65H Canon 85/1.8	£11.73
ET-67 Canon 100/2.8 Macro	£15.85
EW-60C/D Canon 18-55	£9.78
EW-73B Canon 17-85	£13.70
EW-78B Canon 28-135	£13.70
HB-25 Nikon 24-85, 24-120	£15.85
HB-32 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-55	£9.78

#### Many more sizes in stock!

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£8.84
55mm Shaped Petal Hood	£8.84
58mm Shaped Petal Hood	£8.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
46mm Rubber Hood	£3.90
52mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
87mm Rubber Hood	£4.89

#### Many more sizes in stock!

## FILTERS



### P-Type Square Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens.
- 2) A filter holder clip onto the ring.
- 3) One or more P-Type (84mm wide) filters.

49 / 52 / 55mm each	£4.89
58 / 82 / 87mm each	£4.89
72 / 77 / 82mm each	£4.89

### P-Type Adapter Rings

49 / 52 / 55mm each	£4.89
58 / 82 / 87mm each	£4.89
72 / 77 / 82mm each	£4.89

### P-Type Holders & Hoods

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Volar	£9.78
Hood Sellow	£32.29
A to P Type Adapter	£9.78

### P-Type Filters (84mm wide)

Circular Polarizing	£24.46
Infra Red R72	£29.35
ND2	£7.82
ND4	£7.82
ND2 Soft Graduated	£9.78
ND2 Hard Graduated	£9.78
ND4 Soft Graduated	£9.78
ND4 Hard Graduated	£9.78
Light Blue Graduated	£9.78
Dark Blue Graduated	£9.78
Light Sunset Graduated	£9.78
Dark Sunset Graduated	£9.78
Light Tobacco Graduated	£9.78
Dark Tobacco Graduated	£9.78
Light Mauve Graduated	£9.78
Dark Mauve Graduated	£9.78
Starburst x4/5/8, each	£7.82
Close-Up +1/2/4, each	£7.82
Fog Light/Strong, each	£7.82
Diffuser Light/Strong, each	£7.82
Spot White/Clear, each	£7.82
80A, 80B, 80C, each	£7.82
81A, 81B, 81C, each	£7.82
82A, 82B, 82C, each	£7.82
Red/Orange/Yellow, each	£7.82

#### Many more sizes in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

## GORILLAPODS



**GorillaPod Original**  
The original GorillaPod, designed for compact cameras, available in 5 colours. £14.87

**GorillaPod SLR**  
A sturdier GorillaPod, designed to take an SLR camera. £29.35

**GorillaPod SLR-ZOOM**  
An even sturdier GorillaPod, designed to take an SLR camera with zoom lens. £34.25

## SHUTTER RELEASES

**Wireless Long Distance Pro Remote Control Transmitter and Receiver**

Wireless Ultra High Frequency 433MHz remote control for Digital SLR cameras, with an 80 metre range. Receiver with camera shoe and additional short distance wired remote control button. Autofocus, lock-in continuous shutter release and bulb function.

Versions for Canon, Nikon, Sony and Olympus cameras - in stock now! £48.92

**Wired Remote Shutter Release**

A wired remote control, supplied with 80cm cable, plus 2m extension cable, giving the choice of release from 0.8m or 2.8m. Autofocus, lock-in continuous shutter release and bulb function. Canon, Nikon, Sony and Olympus versions all in stock.

£19.56

## CAMERA BAGS

### Naneu Pro Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Far too many features to list!

49x36x30cm	
RRP £109.99	
SAVE £40.99	
NEW PRICE £69	

### Naneu Pro U30, U60 & U120

A range of well padded camera backpacks with customisable and removable camera inserts. Made from 1680D Ballistic Nylon. Full details and photos on our website.

U30 28x25x20cm	£29
U60 34x28x24cm	£39
U120 44x32x28cm	£59

## TRIPODS

### Kood Pro Ball Heads

BH22 (maximum load 8kg)	£27.39
BH252 (maximum load 12kg)	£33.27
BH282 (maximum load 18kg)	£44.03

Full details and specifications can be found on our website

### Camera Spirit Level








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FREE case




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## D-Lux 4 Titanium Limited edition


Leica presents an exclusive special edition of the LEICA D-LUX 4. A further premium quality camera edition in an elegant finish. The LEICA D-LUX 4 Titanium now joins the Titanium limited editions of the LEICA M7, LEICA MP and LEICA M6 TTL as the first Leica digital camera with the satin finish of anodised Titanium. This special version of limited to only 10,000 cameras worldwide and comes complete with a leather ever-ready case. SRP £765

A black leather carrying case for the Leica D-Lux 4 camera is shown next to the camera itself. The camera is a compact digital model with a silver-colored body and a black lens. The case is a simple, rectangular design with a strap.

**C-Lux 3**

- White or black ● 10 Mpixel ● 2.5" LCD screen ● 25-125mm optical zoom (Effective 5x)
- Face recognition ● Movie & sound
- Inc built in memory and rechargeable battery. Complete with FREE case. SRP £485

**C-Lux 3 £289.99**









# APERTURE

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Nikon F	Nikon F	F	F	F	F	F	F	8mm f8 Nippon Kogaku with vfinder #883xx	Exc	£850
Nikon F + Eye-Level Finder Chrome #6452xx	Exc	£350	15mm f3.5 AIS #1801xx Sold	Exc	£590					
Nikon F + Eye-Level Finder Chrome (Apollo)	Exc	£350	15mm f3.5 AIS #1803xx Sold	Exc	£590					
Nikon F + Eye-Level Finder Chrome	Exc	£230	24mm f2.8 AI #178xx Sold	Exc	£390					
Nippon Kogaku Waist Level Finder	Exc	£80	24mm f2.8 AI #180xx	Exc	£390					
Nikon F2 Nikon F2 F2 F2 F2 F2 F2	Exc	£170	24mm f2.8 AI #649xx Sold	Exc	£150					
Nikon F2 Photomic #7118xx	Exc	£170	24mm f2.8 AI #650xx Sold	Exc	£180					
Nikon F2 Photomic Black #7434xx Sold	Exc	£250	24mm f2.8 AIS #796xx Sold	Exc	£170					
Nikon F2A with MD-2 & MB-1 Black	Exc	£350	24mm f2.8 AIS #851xx Sold	Exc	£220					
Nikon F2AS Black #7737xx	Exc	£350	28mm f2.8 Nikon-AI Converted Sold	Exc	£220					
Nikon F2AS Black #7782xx	Exc	£320	28mm f2.8 AIS #599xx Excellent optics but ugly	Exc	£230					
Nikon MD-2 & MB-1	Exc	£170	28mm f2.8 AI #525xx Sold	Exc	£180					
Nikkormat Nikkormat Nikkormat Nikkormat	Exc	£170	28mm f2.8 AI #618xx Sold	Exc	£200					
Nikkormat FS Chrome Rare #7407 Sold	Exc	£270	28mm f2.8 AI #625xx	Exc	£180					
Nikkormat FT Chrome #3118xx Sold	Exc	£120	28mm f2.8 AIS #625xx	Exc	£550					
Nikkormat FT2 Black + 50mm 1:1.4 minor dent on top left corner otherwise very nice condition Sold	Exc	£190	28mm f2.8 AIS #649xx Sold	Exc	£320					
Nikkormat E. Chrome #5344xx	Exc	£150	35mm f1.4 AIS with Nikon UV filter L37C (boxed)	Exc	£450					
FM FM2 FA F3 FE2 FM2n F3 FE	Exc	£150	35mm f2.8 AIS Series E #201xx Sold	Exc	£70					
Nikon FM3A Black (boxed)	Exc	£420	35mm f2.8 Perspective Control #870xx	Exc	£320					
Nikon FM2 Titanium	Exc	£650	35mm f3.5 PC #108xx Very early Nippon	Exc	£450					
Nikon FM2 Chrome #7202xx	Exc	£190	Kogaku Perspectives Control, Chromol filter rim	Exc	£450					
Nikon FM2n Chrome #7473xx Sold	Exc	£210	45mm f2.8 AF AIS + hood & filter Silver Sold	Exc	£230					
Nikon FM2n Chrome #7814xx Sold	Exc	£250	Zess 50mm 1:1.4 Planar T* ZF + hood Sold	Exc	£370					
Nikon FM2n Chrome #8074xx	Exc	£190	55mm f2.8 AIS Macro #380xx Sold	Exc	£120					
Nikon FM2n Chrome #8276xx	Exc	£230	85mm 1:1.4 AIS #199xx Sold	Exc	£370					
Nikon FM2n Chrome #8429xx	Exc	£190	105mm f1.8 AIS #197xx Sold	Exc	£210					
Nikon FM2n Chrome #8662xx	Exc	£230	105mm f4 AIS Macro #219xx Sold	Exc	£250					
Nikon FM2n Chrome #8767xx Sold	Exc	£190	135mm f2.8 AIS #196xx Dented hood	Exc	£350					
Nikon FM2n Chrome #8592xx Sold	Exc	£230	135mm f2.8 AI #646xx	Exc	£110					
Nikon FM2n Black #7347xx Sold	Exc	£190	135mm f3.5 AI #196xx	Exc	£70					
Nikon FM2n Black #7386xx Sold	Exc	£230	180mm f2.8 AIS ED #417xx	Exc	£290					
Nikon FM2n Black #7515xx	Exc	£190	200mm f4 Nikon-Q.C AI Converted #628xx	Exc	£80					
Nikon FM2n Black #7571xx	Exc	£190	200mm f4 AI #748xx Sold	Exc	£110					
Nikon FM2n Black #8625xx Sold	Exc	£190	200mm f4 AIS Macro #192xx	Exc	£450					
Nikon FE Chrome #3083xx	Exc	£110	200mm f4 AIS Macro #205xx	Exc	£390					
Nikon FE Chrome #3454xx	Exc	£110	300mm f2.8 AIS ED with flight case	Exc	£700					
Nikon FE Chrome #3853xx	Exc	£170	300mm f2.8 AI ED	Exc	£550					
Nikon FE Chrome #3862xx	Exc	£150	300mm f2.8 AI ED Sold	Exc	£690					
Nikon FE Chrome #4076xx	Exc	£150	300mm f4 5AIS #510xx	Exc	£190					
Nikon FE Chrome #4447xx	Exc	£150	300mm f4 5AIS #580xx Sold	Exc	£290					
Nikon FE Black #3576xx	Exc	£180	600mm f4 AIS ED + hood #177xx	Exc	£1290					
Nikon FE Black #4157xx	Exc	£150	25-50mm f4 AI #189xx Excellent Optics Sold	Exc	£220					
Nikon FE2 Black #2393xx	Exc	£190	28-85mm f3.5 AIS #2326xx (boxed)	Exc	£320					
Nikon FE2 Black #2567xx Sold	Exc	£190	28-85mm f3.5-5.6 AIS #242xx Sold	Exc	£220					
Nikon FA Black #4157xx Sold	Exc	£150	35-70mm f3.5-5.6 AIS #798xx	Exc	£220					
Nikon F3/T Titanium Black T8511xx (boxed)	Exc	£890	35-70mm f3.5 AIS #826xx	Exc	£250					
Nikon F3 #1211xx	Exc	£150	35-70mm f3.5 AIS #967xx	Exc	£190					

## Hasselblad

### Pre-owned Canon

EOS-1Ds MKIII (Complete, boxed) Low Actuation	As new	£3990	XPAN with 45mm f4 + hood Sold	Exc	£950
EOS-1Ds + Charger Small dent in top otherwise	Exc	£990	XPAN with 45mm + hood Sold	Exc	£850
Mint Under 2000 Actuations	Exc	£990	Flex Body	Exc	£950
EOS-1D MKIII (Complete, boxed) Low Actuations	Exc	£790	503CW + 80mm f2.8 CFT* + A12 Sold	Exc	£1250
EOS-1D MKIII + Charger under 62130 actuations	Exc	£890	501CM + 80mm f2.8 CFT* + A12 (Acute Matte D)	Exc	£1050
EOS-1N RS (boxed) Sold	Exc	£350	500CM + 80mm f2.8 CT* + A12 #UC169xx	Exc	£650
EOS-3 HS (with PB-E2)	Exc	£320	40mm f4 Distagon CT* #6073xx	Exc	£750
EOS-3	Exc	£220	50mm f4 Distagon CT* #5633xx in lens keeper	Exc	£990
EOS-1	Exc	£120	50mm f4 Distagon CFT* with focusing lever	Exc	£470
Sigma 20mm f1.8 EX DG + hood	Exc	£260	60mm f3.5 Distagon CT* #6081xx	Exc	£390
EF20mm f2.8 USM	Exc	£320	100mm f3.5 Planar CF/T* #8864xx Sold	Exc	£1090
EF24mm f2.8 (boxed)	Exc	£290	120mm f4 Makro-Planar CFT* #7125xx Sold	Exc	£850
EF50mm f1.8 USM	Exc	£230	120mm f4 Makro-Planar CFT* #7294xx Sold	Exc	£690
EF50mm f2.8 Macro	Exc	£150	150mm f4 Sonnar CT* #5803xx Sold	Exc	£290
EF85mm f1.2L USM II + hood (boxed) Sold	Exc	£1250	150mm f4 Sonnar CFT* #6654xx	Exc	£490
EF100mm f2.8 USM	Exc	£290	150mm f4 Sonnar CFT* #7035xx	Exc	£490
EF200mm f1.8L USM + hood	Exc	£2590	150mm f4 Sonnar CFT* #7083xx	Exc	£750
EF200mm f2.8L USM Image Stabilizer + hood & Case	Exc	£4990	150mm f4 Sonnar CFT* #8807xx	Exc	£850
Sigma 800mm f5.6 AF APO + hood & flight case	Exc	£1490	180mm f4 Sonnar CFT* #7166xx Sold	Exc	£550
FD800mm f5.6L + hood & flight case	Exc	£1750	180mm f4 Sonnar CFT* #7423xx	Exc	£550
EF16-35mm f2.8L USM + hood (boxed)	Exc	£850	180mm f4 Sonnar CFT* #7949xx (boxed) Sold	Exc	£590
EF24-85mm f2.8L USM + hood (boxed)	Exc	£160	250mm f5.6 Sonnar C #4203xx	Exc	£230
EF24-85mm f3.5-5.6 USM (Silver grey colour...)	Exc	£220	500mm f8 Tele-Tessla C1* + Hard Leather Case	Exc	£750
EF24-105mm f4L USM Image Stabilizer + hood	Exc	£750	Hasselblad Winder	Exc	£250
EF28-135mm f3.5-5.6 USM IS + hood (boxed)	Exc	£390	Hasselblad Paroloid 100	Exc	£120
Tamron 28-300mm f3.5-6.3 XR Di VC LD+ hood	Exc	£1090	A12 Film Back Chrome #UC470xx	Exc	£90
EF70-200mm f2.8L USM IS + hood Sold	Exc	£1090	A12 Film Back Chrome #RR3324xx	Exc	£170
Canon 420EX (boxed)	Exc	£100	A12 Film Back Chrome #30EP426xx (boxed)	Exc	£190
Canon 540EZ Speedlite (boxed)	Exc	£100	Hasselblad Extension Tube 32	Exc	£60
	Exc	£100	Hasselblad Extension Tube 55	Exc	£60

### Pre-owned Nikon Autofocus

Nikon D2Xi (complete, boxed) 58000 Actuations	Sold	£650	Nikon D2Xi (complete, boxed) 58000 Actuations	Sold	£650
Nikon D2Hs Body Only Under 9500 Actuations	Sold	£660	Nikon D2Hs Body Only Under 9500 Actuations	Sold	£660
Nikon D300 + Charger 5 manual Sold	Mint	£320	Nikon D300 + Charger 5 manual Sold	Mint	£320
Nikon D200 with Grip + Charger Sold	Exc	£390	Nikon D200 with Grip + Charger Sold	Exc	£390
Nikon D200 + Charger Sold	Mint	£150	Nikon D200 + Charger Sold	Mint	£150
Nikon D70 with 28-80mm f3.5-5.6G + Charger	Sold	£170	Nikon D70 with 28-80mm f3.5-5.6G + Charger	Sold	£170
Nikon D50-18-55mm AF-S DX (complete, boxed)	Sold	£220	Nikon D50-18-55mm AF-S DX (complete, boxed)	Sold	£220
Nikon F5 #3016xx	Exc	£230	Nikon F5 #3016xx	Exc	£230
Nikon F5 #3115xx	Exc	£180	Nikon F5 #3115xx	Exc	£180
Nikon F4S #2212xx (boxed) Sold	Mint	£200	Nikon F4S #2212xx (boxed) Sold	Mint	£200
Nikon F4S #2319xx	Exc	£180	Nikon F4S #2319xx	Exc	£180
Nikon F100 #2123xx Sold	Exc	£550	Nikon F100 #2123xx Sold	Exc	£550
Nikon F100 #2077xx	Mint	£320	Nikon F100 #2077xx	Mint	£320
Nikon F90 #2006xx Now £70	Exc	£450	Nikon F90 #2006xx Now £70	Exc	£450
Nikon F90X Pro #2116xx Now £160	Exc	£70	Nikon F90X Pro #2116xx Now £160	Exc	£70
Nikon F90X #2248xx Now £110	Exc	£320	Nikon F90X #2248xx Now £110	Exc	£320
Nikon F90X #2402xx Now £170	Exc	£450	Nikon F90X #2402xx Now £170	Exc	£450
Nikon F90X #2491xx Now £110	Exc	£230	Nikon F90X #2491xx Now £110	Exc	£230
Nikon 35Ti with Pouch & Instructions	Mint	£370	Nikon 35Ti with Pouch & Instructions	Mint	£370
10mm f2.8G AF-S DX Fisheye Sold	Mint	£120	10mm f2.8G AF-S DX Fisheye Sold	Mint	£120
20mm f2.8 AF + hood	Exc	£370	20mm f2.8 AF + hood	Exc	£370
60mm f2.8 AF-D Macro (boxed)	Mint	£210	60mm f2.8 AF-D Macro (boxed)	Mint	£210
Sigma 30mm f1.4 DC HSM-hood & Sigma UV filter	As new	£250	Sigma 30mm f1.4 DC HSM-hood & Sigma UV filter	As new	£250
85mm f1.8 AF-D Sold	Sold	£350	85mm f1.8 AF-D Sold	Sold	£350
400mm f2.8 AF-S ED + hood	Exc	£110	400mm f2.8 AF-S ED + hood	Exc	£110
500mm f4 AF-S II + hood & Case white finish	Exc	£70	500mm f4 AF-S II + hood & Case white finish	Exc	£70
Sigma 10-20mm f4-5.6 DC HSM + hood Sold	Exc	£290	Sigma 10-20mm f4-5.6 DC HSM + hood Sold	Exc	£290
12-24mm f4G AF-S DX + hood Sold	Exc	£80	12-24mm f4G AF-S DX + hood Sold	Exc	£80
14-24mm f2.8G AF-S ED + hood (boxed) Sold	Exc	£110	14-24mm f2.8G AF-S ED + hood (boxed) Sold	Exc	£110
16-85mm f3.5-5.6G AF-S DX VR + hood (boxed) Sold	Exc	£390	16-85mm f3.5-5.6G AF-S DX VR + hood (boxed) Sold	Exc	£390
17-55mm f2.8G AF-S DX + hood (boxed) Sold	Exc	£700	17-55mm f2.8G AF-S DX + hood (boxed) Sold	Exc	£700
18-35mm f3.5-5.6 AF-D + hood (boxed) Sold	Exc	£550	18-35mm f3.5-5.6 AF-D + hood (boxed) Sold	Exc	£550
18-200mm f3.5-5.6G AF-S VR + hood (boxed) Sold	Exc	£690	18-200mm f3.5-5.6G AF-S VR + hood (boxed) Sold	Exc	£690
Sigma 21-35mm f3.5-5.6 AF	Sold	£190	Sigma 21-35mm f3.5-5.6 AF	Sold	£190
24-120mm f3.5-5.6 AF-D Sold	Exc	£290	24-120mm f3.5-5.6 AF-D Sold	Exc	£290
24-120mm f3.5-5.6 AF-D (boxed) Sold	Exc	£1290	24-120mm f3.5-5.6 AF-D (boxed) Sold	Exc	£1290
24-120mm f3.5-5.6G AF-S VR	Mint	£220	24-120mm f3.5-5.6G AF-S VR	Mint	£220
24-120mm f3.5-5.6G AF-S VR	Exc	£220	24-120mm f3.5-5.6G AF-S VR	Exc	£220
Tamron 24-135mm f3.5-5.6 SP AF Macro + hood	Mint	£220	Tamron 24-135mm f3.5-5.6 SP AF Macro + hood	Mint	£220
28-105mm f3.5-5.6 AF-D (boxed) Sold	Sold	£220	28-105mm f3.5-5.6 AF-D (boxed) Sold	Sold	£220
35-135mm f3.5-5.6 AF	Exc	£250	35-135mm f3.5-5.6 AF	Exc	£250
70-210mm f4-5.6 AF Sold	Exc	£230	70-210mm f4-5.6 AF Sold	Exc	£230
70-210mm f4-5.6 AF Sold	Exc	£270	70-210mm f4-5.6 AF Sold	Exc	£270
80-200mm f2.8 AF-D ED + Brand New Hood Sold	As new	£80	80-200mm f2.8 AF-D ED + Brand New Hood Sold	As new	£80
80-200mm f2.8 AF-S ED + hood Sold	Exc	£290	80-200mm f2.8 AF-S ED + hood Sold	Exc	£290
Sigma 100-300mm f4 EX DG HSM hood (boxed)	Mint	£290	Sigma 100-300mm f4 EX DG HSM hood (boxed)	Mint	£290
Metz 40M2-3 (boxed, instructions)	Sold	£950	Metz 40M2-3 (boxed, instructions)	Sold	£950
Nikon SB-25 Sold	Mint	£850	Nikon SB-25 Sold	Mint	£850
Nikon SB-50DX	Exc	£950	Nikon SB-50DX	Exc	£950
Nikon SB-400 Sold	Mint	£1250	Nikon SB-400 Sold	Mint	£1250

### Other Medium / Large Format

Exc+•	£650	Contax 140mm f2.8 Sonnar T* (boxed) for 645
Exc+•	£650	Fuji GX617 with 90mm f5.8 Fujinon SWD + View
Exc+•	£750	finder & Center Filter
Sold	£390	Fuji GA645 (60mm f4)
Exc+•••	£470	Fuji GS645 Wide 60
Exc+•	£390	Fuji GW990
Mint-	£1090	Mamiya 7II + 80mm f4L + Hood (boxed) circular
Exc+•••	£850	mark on tripod collar
Exc-	£650	Mamiya 7II + 80mm f4L + Hood
Mint-	£290	Mamiya 7 + 80mm f4L Sold
Mint-	£490	Mamiya 50mm f4.5L + hood & Vfinder
Mint-	£490	Mamiya 65mm f4L + hood
Exc+••	£750	Mamiya 150mm f4.5L + hood (boxed) Sold
Exc+•••	£850	Mamiya 150mm f4.5G for Mamiya 6
Mint-	£590	Pentax 135mm f4 Macro-Takumar for Pentax 67
Exc+•••	£550	Pentax 165mm f4 SMC Leaf Shutter Latest
Mint-	£590	Schneider 150mm f3.5 PQ Sonnar HFT (6000)
Exc-	£230	Schneider 180mm f2.8 PQ Tele-Xenar HFT
Exc+•	£750	Rodenstock 65mm f4.5 Grandagon-N MC with
Exc+•	£250	Centre Filter
Exc+•	£90	Schneider 30mm f8 Super-Angulon light cuffs on
Mint	£170	front glass
Mint	£190	Schneider 120mm f5.6 Makro-Symmar HM
Exc+••	£60	Rodenstock 210mm f5.8 Sirona-N MC



089	Mamrya R367 plain prism finder, VGC, with cap	<del>£90</del>
090	Mamrya R367 Pro S + WLF, mag. 127mm B & C lovely	<del>£320</del>
091	Mamrya R367 Pro S + WLF, mag. 90mm B & C nice	<del>£200</del>
092	Mamrya R367 Pro S 120 f/6.3 with slide good & nice	<del>£200</del>
093	Mec 45 C-4 digital, used once, boxed with extras	<del>£299</del>
094	Minolta DLx below self copier for SR in mint, box	<del>£300</del>
095	Minolta eyepiece magnifier, rotating chimney type	<del>£25</del>
096	Minolta MC 100 f/2.8 Auto Lenses, Ax 13 21 and 31mm	<del>£15</del>
097	Minolta MC 100-200 f/2.8 MC Tele Rokkor PF, caps	<del>£125</del>
098	Minolta MC 135mm f/2.8 MC Tele Rokkor PF, caps	<del>£125</del>
099	Minolta MC 200mm f/2.8 Tele Rokkor OF lens, lovely	<del>£40</del>
100	Minolta MC 28mm f/2.8 Minolta Ceramic lens, near mint	<del>£35</del>
101	Minolta MC 35mm f/2.8 W Rokkor lens, lovely cond, caps	<del>£29</del>
102	Minolta MD 28mm f/3.5 lens, VGC, caps	<del>£20</del>
103	Minolta MD 35mm f/3.5 Macro Zoom, two loads, VGC	<del>£29</del>
104	Minolta MD 50-70mm f/2.8 Vivitar MC lens, in mint, caps	<del>£15</del>
105	Minolta MD f/2X converter, Tamron PD dedicated	<del>£12</del>
106	Minolta MD f/2X converter, Tokina RMC dedicated	<del>£16</del>
107	Minolta SR mount Vivitar TX 24mm f/2.8 VGC	<del>£29</del>
108	Minolta SR-1.55mm f/1.4 Auto Rokkor PF lens VGC	<del>£29</del>

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CANON 200 28-90 USM	E79	FUJI CASE 59500	E9	OLYMPUS AUTOCORO 2.6M	E10
CANON EOS 3000 SHG1A 28-70	E19	FUJI A201	E19	OLYMPUS AUTOCORO 2M	E15
CANON EOS SUE BODY	E55	FUJI FZ 2000	E19	OLYMPUS CONNECTOR 4	E15
CANON EOS 3000 BODY	E39	FUJI NEXIA 320 DX	E19	OLYMPUS E410 14-42	E199
CANON EOS 1000 BODY	E39	KONICA ZUP 60	E25	OLYMPUS MULTI-CONNECTOR	E15
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CANON EF 28-200 USM	E199	OLYMPUS C500	E55	OLYMPUS W-CON 0.8X	E59
CANON EF 35-135 USM	E109	OLYMPUS MUJ 1030	E179	OLYMPUS VARIAMINIFIER	E79
CANON EF 50-200 USM	E19	PANASONIC LZ	E49	OLYMPUS E SYSTEM CASE	E10
CANON EF 80-200 F4.5 F6	E59	SAMSUNG ECX1	E119	PAWSONIC NUGESI	E89
CANON EF 85 F1.2 L USM	E1099	SONY DSC P-71	E39	PATTERSON THEMA DRUM	E25
CANON EW 788II HOOD	E10	SONY DSC P-43	E39	PATTERSON PROCESSOR	E49
SIGMA 1:2.8 F4.5 F6 DCS HM	E449	SONY DSC P-73	E39	PEVIAK SMC 28-70 AL	E59
SIGMA 430 APO MACRO	E19	SONY DSC F 71	E99	PE VIALX 50-200 DEO	E119
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CANON 300EZ FLASH	E49	BRONCA SOA BELLOWS	E399	PEVIA PHRBA52 HOOD	E10
CANON 300EZ FLASH	E49	MAMIYA 645 G5 F8	E779	PEVIA SMC 18-55	E79
CANON 340EZ FLASH	E19	MAMIYA 645 G5 F8 BN	E349	PEVIA AF 2005 FLASH	E25
CANON 34200 CORO	E25	MAMIYA 645 BP51M	E109	PEVIA AF 300 F12	E69
COBRA 400AF FLASH	E25	MAMIYA R150 F4 SF	E119	PEVIAFX CABLE SWITCH F	E15
CANON COMMAND BACK E	E179	VHUTAR Z R667	E49	PEVIA SUPER B PROJECTOR	E15
CHARGER & BATTERY	E79	MAMIYA R2 180 F4.5 W-V	E399	PRINZ 35 M42	E7
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CANON 15MM SKY 1x	E9	MAMIYA R2 WINDER 11	E199	DELUX SHADE SONY A100	E39
CANON 1601 GRIP	E149	<b>MINOLTA</b>	<b>ELMO CINE SPIDER</b>	<b>E9</b>	
CANON FE64 GRIP	E179	800s 35-105 VC700	E399	ELMIST MESSUEG 35	E10
CANON EP8 EPB	E15	MINOLTA 800S BODY	E249	SIGMA Z3 MACRO OM	E25
CANON F560E3 REMOTE	E15	SONY A200 18-70	E219	SIGMA 75-250 F4.5 PC	E25
CANON G70 REMOTE	E15	MINOLTA 5001 35-70	E69	SCULDER 35MM F3.5 L2	E10
CANON CASSEO CHARGER	E35	MINOLTA UYNAX 35-8E	E69	SONY D1 18 70 F3.5 S 6	E79
CANON FD 28MM F2.8	E49	MINOLTA DYNAX 4 BODY	E39	SONY EX50 PRINTER	E49
CANON FD 200 F4.5 SC	E39	MINOLTA SYNOX 4	E29	SONY NP FM50	E15
CANON FD 70-210 F4	E39	MINOLTA HOOD A 28-80	E39	SONY NP FM55H	E15
OKINIA 50D FB	E79	SIGMA 70-210 P2	E49	SONY TRP4245EASE	E79
OKINIA JTX 80-200 F2.8	E149	TAMRON 55-200 LD	E69	TAMRON 35-135 F3.5 S 6	E49
VITATIR 80-200 F4.5	E25	MINOLTA VC507600 GRP	E75	TAMRON 70-150 F3.5 OM	E25
OKINIA ZR 800F FD	E25	MINOLTA VC700 GRIP	E49	TAMRON 28-110 F3.8 R4 OM	E25
DOI Z 7X1 FD	E25	MINOLTA 2800AF FLASH	E39	UNIVERSAL 20X6 FASEL	E39
CANON A SERIES EYECUP	E15	MINOLTA 3500AF FLASH	E69	VITATIR 2X OM	E15
CANON 333A FLASH	E15	COBRA 400AF FLASH	E25	VITATIR 28MM R2 8 OM	E25
CANON 344T FLASH	E19	SIGMA EF 500 ST	E79	VITATIR 28 F2 KONICA	E39
CANON CASE T80 L	E10	MINOLTA MD 35-135 F3.5 4.5	E69	VITATIR 70-210 F4	E25
CENTON 3630 FLASH	E15	MINOLTA 28-70 F3.5A S	E25	VITATIR 20-210 F2.8 KONICA	E49
		MEKRONN 24 F2.8 MID	E39	Z55 INSTAGLO 28F2.8	E49
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## Roger Hicks

### AN IMAGE'S VALUE DEPENDS ON THE DEPTH OF ITS CONNECTION TO THE PHOTOGRAPHER



**ROGER HICKS** is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

**A** PERFECT example of a 'precious object', a term much deprecated in modern art theory, is a love letter. It is created and, ideally, received with love and cherished as a talisman. If the love affair ends it may be destroyed, quite possibly by fire in a ritualistic fashion.

And yet, what is a love letter? Paper and ink – commonplace ingredients. Yet it can have great value. First, there are the sentiments expressed, which may, if they are well enough expressed, raise it to immortality; assuming, of course, that anyone other than the beloved ever sees it. This is especially so if the sender and receiver (preferably both) are either famous or notorious. Second the letter is a tangible link with the beloved: his, or her, hands wrote the words, folded the paper, perhaps kissed it, placed in the envelope, addressed it, posted it.

The litany of the second claim, the ritual of physically producing the letter, explains exactly why an email will never have the same impact. An email is a commodity. It shares the screen with exhortations to borrow money to pay off your debts; with promises of improbable physical enlargements; with two-for-one deals of all kinds.

But a love letter is a one-for-one deal, and this is where the 'precious object' is important in art generally and, for present purposes, photography specifically.

To be sure, a photograph can be reproduced, albeit with varying degrees of difficulty and consistency. Much of its preciousness, though, depends on the depth and breadth of its connection with the photographer, and in turn, the photographer's connection with the subject.

This is why a hand print by the photographer himself – an original Ansel Adams, let's say – is generally regarded as more precious, both financially and artistically, than an indistinguishable print of exactly the same image produced by a master printer under the direction of the photographer. And in turn, why the latter is regarded as more precious than another print of the same image produced by the same master printer, after the photographer has gone beyond sorrow. An inkjet print produced simply by pressing a button would rate lower again; a photomechanical reproduction in an edition of 1,000 lower still.

At this point, let us abandon pretensions to fine art or high art or anything else, and consider the most everyday and often inartistic of subjects: a photograph of a new lover or a new grandchild. You are faced with three choices. One is a 400x600-pixel image that looks great on screen, but will only give you a 3x2in or 75x50mm print. The second is a high-resolution JPEG attachment to an email, so you can print it out at photo quality on your excellent inkjet printer. The third is a flat, poorly printed image

on ordinary paper that comes direct from the lover or the proud new parent.

Some photographers may conceivably choose the second, though I can't say I would myself. Between the other two,

there is surely no choice. The screen image is ephemeral: the connection between the photographer, the subject and the recipient has been broken too often, too conclusively. Turn off the computer, and the image ceases to exist; turn it on again, and with a simple summoning spell from Microsoft or Adobe, it reappears on your screen. But it is not the same picture: it is (yet) another copy.

The flat, poorly printed picture is different. It has a continuous existence, it is an object. It is not contingent upon the computer. You can carry it from room to room, you can look at it in the car, or on the way to work. Above all, it has that much-prized direct physical link. Not as much as a painting or even a Polaroid image, but certainly more than an image on a screen.

This is why I believe that our so-called 'information society' has a lot to learn about how to use photography. As Marshall McLuhan put it decades ago, the medium is the message. Not the message. The message itself – the bare facts, the raw likeness – can be conveyed in any medium. The message is all the extra information, the extrinsic value, the link between creation and consumption. **AP**

As Marshall McLuhan put it, the medium is the message. Not the message. The message itself can be conveyed in any medium

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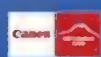
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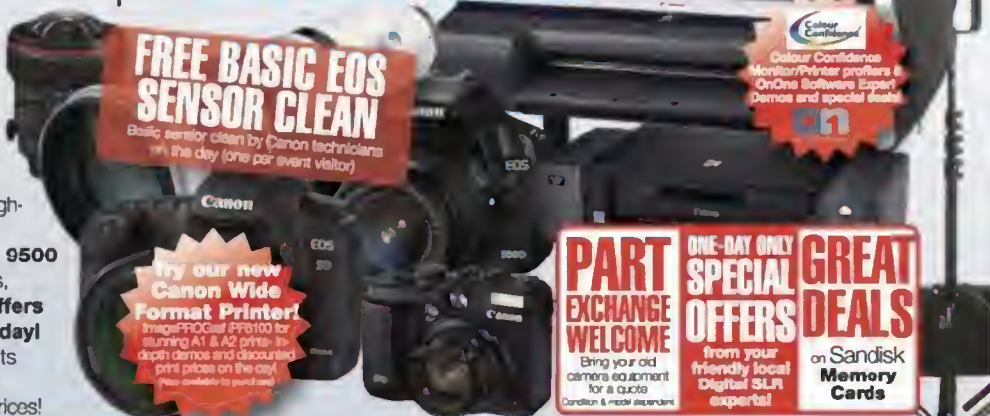
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# CX1



WDC test  
June 09



AP test 02/05/09



- |   |                               |                                     |                                   |                                    |   |                                |                            |  |                     |   |                          |
|---|-------------------------------|-------------------------------------|-----------------------------------|------------------------------------|---|--------------------------------|----------------------------|--|---------------------|---|--------------------------|
| <b>DR</b><br>Dynamic Range<br>Double Shot | <b>CMOS</b><br>9.29M<br>Pixel | <b>7.1X</b><br>Optical<br>Wide Zoom | <b>3.0"</b><br>920,000<br>Dot LCD | <b>MT AF</b><br>Multi-Target<br>AF | <b>AE/AUTO</b><br>Multi-pattern<br>Auto White Balance | <b>Vibration</b><br>Correction | <b>Face</b><br>Recognition | <b>Electronic</b><br>Level<br>Function | <b>1cm</b><br>Macro | <b>S&amp;P</b><br>Motion<br>picture<br>with sound | <b>USB</b><br>PictBridge |
|---|-------------------------------|-------------------------------------|-----------------------------------|------------------------------------|---|--------------------------------|----------------------------|--|---------------------|---|--------------------------|

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